



Lauber feels concern over GFC delay

A six week delay in bringing the GFC Standing Committee on Equal Opportunities before General Faculties Council (GFC) prompted some concern from Dr. Jean Lauber, associate vp academic at Monday's meeting of GFC Exec.

The creation of the Committee on Equal Opportunities was approved by GFC more than six months ago in response to the report of the Task Force on Academic Women. The purpose of the Committee was to monitor the status and numbers of males and females in each faculty and to work against obvious inequalities.

According to Lauber, a GFC nominating committee established the composition of the Equal Opportunities project but GFC rejected it because of the idea of non-academic staff serving on the committee and dealing with what were seen as exclusively academic matters.

This problem was later resolved by GFC Exec., said Lauber, who made it a president's committee which would report to both the president and the GFC. That was six weeks ago.

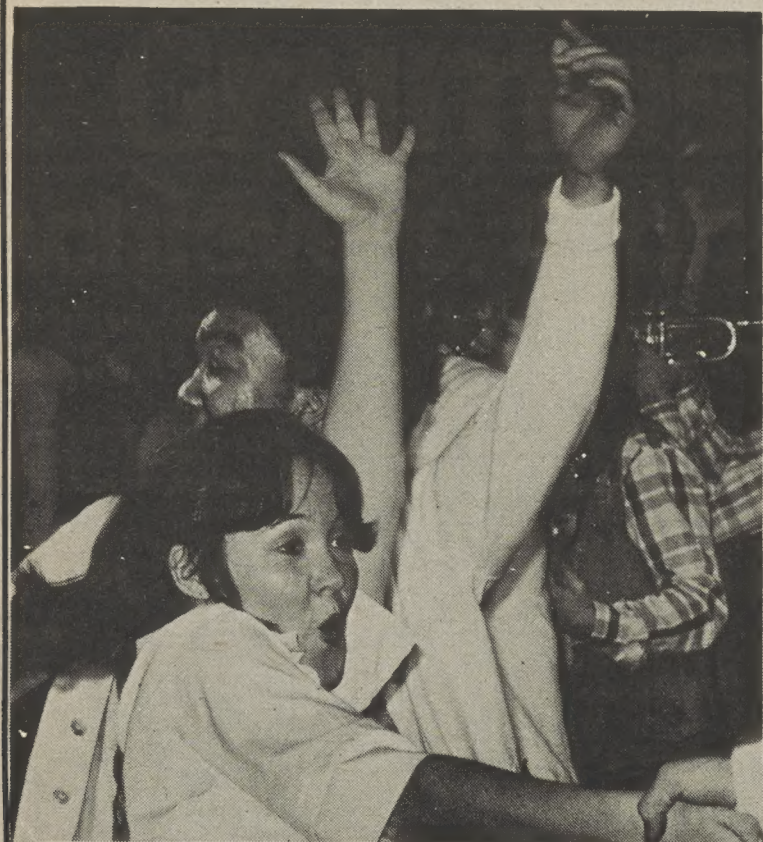
The literacy debate, which occupied the entire three hours

of the last GFC meeting, postponed any discussion of the Committee on Equal Opportunities.

"It's already been bumped off the GFC agenda once and I was trying to prevent yet another delay," said Lauber.

She rejected the suggestion that GFC had purposefully given low priority to the Committee on Equal Opportunities.

Lauber said she hopes there will be time to discuss the Committee at the November 29 meeting of GFC.



Up with People brings down house.

"Up with People," a group of international students who try to emphasize people-power by singing and dancing, played to a SUB Theatre audience Monday afternoon.

Photos Bob Park

Five-year budget plan

University wants long-range plan

The U of A may return to long-range budget planning by 1977-78, to replace the present system of year-to-year grants, it was revealed at Monday's

meeting of General Faculties Council (GFC) Exec.

The provincial government forced the university to adopt the year-to-year grant system when

it imposed an 11 per cent ceiling on grant increases to post secondary institutions last year. Before that, the U of A worked under a three year budget plan.

Dr. Gunning, U of A president, confirmed that the university is considering a return to the former method, that would perhaps take the form of a five-year plan.

"It's a suggestion from the university and the provincial government that we could do better with this type of arrangement than a year-to-year plan," he said in a telephone interview.

"Long-range budget planning would just be some way by which the university could accommodate inflation, enrolment fluctuations and other non-formula projected increases," claimed Gunning.

Long-range planning, "which is just in the preliminary stages," advised Gunning, is

being studied by a committee at the University of Calgary. The U of A has representation on that committee, said Gunning.

The committee will be required to report to the provincial government sometime this year and if the proposal for long-range budget planning is accepted "there's a possibility that it might apply to the 1977-78 budget - that's a conservative estimate," Gunning stated.

"It still appals me that the university would plan on a year-to-year basis which makes long range planning impossible," commented Assoc. Prof. G.J. Davies at the GFC Exec. meeting.

Dr. Horowitz, vp academic, assured Davies that budget planning should probably be discussed at the next meeting of GFC.

"I, for one, do not feel that the budget guidelines should be put forth, rubber-stamped, and not understood," he said.

anniversary of the end of Portuguese rule over this East-African territory.

Vidya Thakur, a fourth-year education student, began the forum with an examination of the history of Angola. The people who inhabit the region generally share a common ancestry and culture with the Bantu peoples of Africa.

"Much of the history of Angola has been ignored or vastly distorted by European historians writing from their peculiar ethnocentric perspective," said Thakur, "so much of Angola's pre-colonial history is not clearly defined." The Portuguese presence in Angola was unsettling to traditional tribal patterns, he said, and the country became an important source of supply for the Portuguese slave trade to Brazil.

It was this long history of exploitation that finally galvanized a number of liberation groups into action in the early 1960s, Thakur claimed. The history of this struggle, termed the First War of Liberation, was presented by Joe Hill. He outlined the Byzantine structures of the three prominent liberation groups; the FNLA, UNITA, and the MPLA, and their roles in the 13 year fight with the Portuguese.

It was the MPLA group which ultimately came to control the country thanks to their broad social base, Hill said.

"Formed in 1956 by the fusion of a number of revolutionary groups, the MPLA

Business must share program burdens

Business will have to accept a greater financial responsibility for training and manpower development programs at Alberta's post-secondary educational institutions, Alberta advanced education and manpower assistant deputy minister Dr. Earl Mansfield said recently.

Dr. Mansfield, addressing a joint fall conference of the Alberta Association for Continuing Education and the Canada Association for Adult Education, said governments will expect

business and industry to accept more responsibility than they have in past, "rather than expecting the public sector and public purse to carry the whole load."

He said "continuing pressures" will be brought to bear on all levels of the educational system "to devote their energies and resources toward developing people who are able to live successfully in a work-oriented society."

continued to page 2

continued to page 2

BACUS offers awards

The Business Administration and Commerce Undergraduate Society (BACUS) has formulated three major Teaching and Administrative awards.

According to BACUS, these awards might be the first of their kind to be initiated by any faculty association.

The three annual awards will recognize outstanding members of the academic staff, the administrative staff, and the administrative support staff of the faculty of Business Administration and Commerce who have consistently shown high standards of proficiency at their respective jobs and who have made a genuine contribution to the welfare of the students of the faculty.

Nominations for these awards can be made by any member of the faculty (a BACUS member or MBA student). The

nomination format will be announced shortly.

A selection committee to receive nominations and make the awards will consist of one BACUS council member, two undergraduate students, and one MBA student.

Business burden from page 1

Dr. Mansfield warned that post-secondary institutions will find it difficult to ignore questions pertaining to the job prospects of graduates of their programs.

"On the other hand," he said, "students will be expected to pay considerable attention, before they enter programs, as to the job status of graduates."

"Students who enter programs on the basis of self-interest only, with little or no reference to job prospects at the other end, will receive little sympathy when they start yelling that society has short-changed them because a job is not immediately available."

Dr. Mansfield added he felt public tax-based support will be concentrated on more career-oriented programs, while "non-job" programs will be more self-supporting through fees.

Answers

1. Arenas and St Pats
2. False. He played 2½ years with the New York Rangers.
3. True
4. b) Gerald Kunyk
5. Bernie Geoffrion, Larry Popein and Ron Stewart
6. e) Byron Nelson, 18 victories in 1945
7. a) Mel Blount, 11
8. a) Ottawa Rough Riders
9. Frank Clair, Jack Gotta
10. Wilt Chamberlain

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by Michael Thomas

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ANGOLA from page 1

was based inside Angola," he said, "but remained distinct from the traditional tribal structures. They were in the forefront of the armed struggle against the Portuguese which began in 1961 following an unsuccessful, and little known, uprising which left 30,000 Angolans dead and crippled the liberation groups."

By 1972, however, the MPLA was conducting effective operations on six fronts against the Portuguese, Hill said, when the changing domestic situation in Portugal resulted in an accommodation with the liberation groups.

The war now entered its second phase, discussed at the forum by graduate student Greg Teal. The Second War of Liberation, lasting barely a year, was a departure from the guerrilla struggles which characterized the first, Teal said.

For a brief period a "neo-colonial" situation persisted in Angola, he said. The military

coup in Portugal had ended the colonial war, Teal argued, but maneuvering went on in an attempt to subvert the populist MPLA which was unsympathetic to Portuguese attempts to retain some type of economic control over the territory.

Teal saw this as "a mirror of the struggle currently going on for all of Africa. Arrayed on one side are populist forces like the MPLA and on the other side groups like UNITA and the FNLA who front imperialist interests."

When attempts by the FNLA and UNITA to subvert the MPLA failed, Teal said, they declared war in July 1975. The ensuing war precipitated a world crisis as American and South African aid was funnelled to the FNLA and UNITA groups, while Soviet aid and thousands of Cuban troops arrived to aid the MPLA forces.

Teal revealed that Canada was indirectly involved in the war: "In 1974 Canadian telecommunications equipment exported

to Zaire increased from a value of \$42,000 to over \$2 million. Apparently much of this equipment was used to establish a supportive communications network for FNLA and UNITA armies."

The victory of the MPLA forces in April of this year, and the subsequent fall-off in information emanating from the country, make it difficult to determine exactly what the present situation inside the country is, forum panelists claimed.

Angola is one of the richest countries in Africa with expansive mineral deposits and great agricultural potential. Unfortunately, as third-year Arts student Kimbal Cariou reported, the economy sustained a great deal of damage from the war and consequent departure of skilled manpower to Portugal.

"Currently the country is in a state of transition to a socialist economy," said Cariou. "The Angolans didn't want to nationalize everything, but he abrupt departure of the Portuguese left them little choice."

What does Ricard taste like?

Easy!

Ricard tastes just like licor...
...no, I guess I can't really say

just like... but it *does* when it's straight (almost),
but not in a... um, say a RICORANGE,
with orange juice and grenadine (just
a *touch* of grenadine)... of course,
serve it with ice water... no, Stanley,

no *ice* — *ice-water*... and it does taste *sort of*
like... no, certainly not anything like *that*. A
Parakeet is altogether something else. It's made
with soda water — and green Crème de Menthe



and it doesn't taste *any-thing* like water (and it has to be *green* Crème de Menthe)... But no matter what you serve it with, Ricard still tastes like... well, like... um...

well, Ricard tastes like what it is. A Pastis. What's a Pastis? Well, it's made in France... and it tastes like... well, like...

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"ombudsman"

Item: A request from a student in Arts that we try to clarify that Faculty's "Language other than English" (LOE) requirement. His specific problem was that he had transferred from BAC because *their* requirements were more than he, as a fully-employed student, could handle. Arts had accepted most of his courses, and even warned him that he would have to make up his language deficiency, but he sort of let that slip his mind until now, when he'd completed all courses for the

If you have problems you want the "Ombudsman" to help with, or if you're someone who wants to help solve others' problems, contact Dirk Schaeffer at 439-6486 (in person at 1010 Newton Place, 8515-112 St.) or Kevin Gillese in Gateway 432-5178 (Room 282, SUB) or at home, 433-2136.

degree, but couldn't get it because he didn't have a foreign language. The degree was all that stood between him and a juicy Federal job, so it bothered him. He had been advised that Arts was somewhat ambivalent about the LOE requirement and had apparently dropped it three years ago and then reinstated it a year later; this bothered him too although he realized he didn't have anything that resembled a formal grievance.

Clarification: The notion that Arts students should get a "broad" education, and that part of that broadness encompasses things like foreign languages, science courses, even Phys. Ed. requirements, has been around at least as long as the Arts Faculty has. It represents a philosophical commitment by that Faculty to certain ideals of education, which may be, and often are, debated (every three years or so, in fact). Aside from the issue of broadness vs. specialization on the philosophical level, there is also the question of extra-Faculty vs. within-Faculty requirements on the practical level.

Within living history, competence in a foreign language has been a *Matriculation* requirement in Arts: meaning, you're not supposed to be there at all without Grade XII competence, or its equivalent. Arts has recognized that some good students may want to enter the Faculty even without this competence, and has allowed that they could make up the deficiency while pursuing their studies, rather than being barred from all studies in Arts until they'd demonstrated LOE com-

petence.

Until three years or so ago, LOE was considered an "absolute" requirements, meaning that a student not only had to demonstrate linguistic competence, but also would not get credit for it (in, say, a 100-level language course). Three years ago, that policy was changed to make LOE a "relative" deficiency, meaning that you still had to demonstrate competence (remember, it is still technically a matriculation, rather than graduation, requirement) but *could* get credit for doing so. This seems nothing more than slightly generous, given the existing regulations.

However, the change in terminology from "absolute" to "relative" led some people to believe that Arts had "dropped" the language requirement, and some students got misleading advice from people in other faculties, and even in Arts, as a result. When the question was clarified a year later, there were still some people, like this week's inquirer and his advisors, who thought that Arts had just changed its mind twice. Tain't so.

Right now, there are at least three ways to meet the LOE requirement:

- 1) Pass or otherwise show competence in a Grade XII language course.
- 2) Pass or otherwise show competence in a 100-level course, and get graduation credit for it.
- 3) Take a language proficiency exam from whatever department you think you can show proficiency in. This is, apparently, the equivalent of a 30-level high school exam, and should not be a very heavy burden.

Item: A request that we examine the status of the Registrar's practice of withholding grades and transcripts until all University fines and dues are paid.

Comment: More clearly than most questions, this one can be attacked on three grounds: is it *legal*, is it *ethical*, is it *desirable*? The first one of these is throny, and we'll report on it again when the facts and opinions are in. The other two are easier to discuss off the top of our heads.

There seems to be some consensus that allowing the University to police its own small problems — parking, pilferage, breakage, etc. — is more desirable than turning these questions over to the public courts. This may be as mythical as tenure is. University parking

tariffs seem to run higher, for violations, than the city's do, and their estimates of what materials, furniture, and the like cost seem gross inflated — for example, I was charged once with responsibility in the loss of a camera, valued at "more than \$600,"; my local photography supplier listed it for \$240, before discounting.

Obviously, taking hundreds of students to small-claims court each year would impose a terrible burden on the Administration, and this might ultimately be reflected in higher costs to everybody. But the argument that even those students directly charged with these offenses are better off in University hands than those of the local law enforcement agencies seems increasingly farcical.

Even if this were true, however, the ethics of using withholding of grades as an enforcement device seems highly questionable. What this does, essentially, is make the obtaining of grades, and certificates, degrees, etc., an at least partially financial and power-mongering issue. It thus contributes markedly to the students feeling that a degree is something you *buy* — by paying money (tuition) and by going through the motions required in your classes. That is, education becomes not an educational issue any more, but one of financial and other convenience.

It seems to me that, ethically, the step from the present situation to that of, say, buying term papers, or blackmailing grades by threatening to expose your prof's kinkier predilections is a lot smaller than the step from the Administration's *not* using the convenient pressure of withholding grades to that of using it, was.

It's convenient; but it creates a misleading and dishonest climate — one in which it is difficult for honest and meaningful ideals of education to flourish.

Finally, even granting that this is a *convenient* method of enforcement, one can ask if there are other, better ones. For example, instead of withholding transcripts in the case of unrequited offenders, the University might continue to issue them, with a line at the bottom noting that "This student still owes the University \$xxx." This would seem an equally, if not more, forceful lever for the University; while at the same time being perfectly fair in that the University is neither withholding what it has promised (grades for achievement) nor confounding education with financial compliance.

— dls

Governments may penalize part-time working students

OTTAWA (CUP) — Students working part-time next academic year may face reduced financial aid as a result of recent proposed changes in federal student loans.

The decision that financial aid be reduced for students whose earnings from part-time jobs exceeds a monthly ceiling was one of several changes to the administrative criteria for the Canada Student Loans Plan (CSLP) at a meeting of federal and provincial representatives here.

But the changes proposed by the Canada Student Loans Plenary Group must receive the unanimous consent of the nine provinces participating in CSLP, and will not be officially announced until the release of the CSLP criteria booklet next spring, according to a federal official.

The results of the plenary group's meeting came to light in an interview by the University of Manitoba student newspaper with the provincial student aid director Rick Kleiman, one of the nine student aid directors represented on the CSLP administrative body.

The changes include:

- the imposition of a ceiling on part-time earnings of \$75 monthly for single students and \$150 for couples, along with an increase in living allowances based on a projected 12-month cash flow period. Anything earned in excess of these amounts would be applied against the student's loan award.

- a 10 per cent reduction in expected parental contributions, but only for those cases where students' parents live away from

home due to a prohibitive physical distance to their institution.

- a decreased minimum course load requirement to qualify for loan assistance, to 30 per cent from the current 40 per cent of a normal yearly term.

The plenary group also considered "encouraging" banks to reduce monthly repayments for students with low incomes following graduation.

The National Union of Students (NUS), representing 185,000 students across Canada, has tried in recent years to seat student representatives on the plenary group but has been

rebuffed.

NUS executive-secretary Dan O'Connor said the imposition of the ceiling on student earnings will only increase the inequalities in the student aid system, by giving some students more than they need while others who require extra earnings will suffer.

He attacked the rationale of the CSLP planners that allowance increases based on projected earnings will decrease the need for part-time employment.

Instead of projected averages, student aid should be based on "the actual situation of students," he said.

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THE GATEWAY is the newspaper of the students of the University of Alberta. It is published by the Students' Union twice weekly during the winter session on Tuesdays and Thursdays. Contents are the responsibility of the editor, opinions are those of the person expressing them. Letters to the editor on any subject are welcome, but must be signed. Please keep them short: letters should not exceed 200 words. Deadlines for submitting copy are 2 p.m. Mondays and Wednesdays. Main offices are located in Room 282, SUB for Gateway, Room 238 SUB for Media Productions. Phone 432-5168, 432-5178, 432-5750, Advertising 432-3423. Circulation 18,500.

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editorial

It's been six months since General Faculties Council agreed to establish a Standing Committee on Equal Opportunities and still, next to nothing has been done to get the committee organized and functioning. The administration has been working to finalize a structure for the committee, but because of disagreement about possible committee membership, they need to obtain final approval on the committee format before the group can be selected and begin to function properly. Six months is a long time to wait for something as necessary as this and it's about time something happened.

Yet I think it's indicative of the popular mood about the entire problem of sexual discrimination. People have discussed the prevalent sexist attitudes in society and most people now realize that discrimination based on gender is real and something that has to be solved. Now that people realize the problem, they figure they should slack off and let it solve itself. That's not good enough. Now is the time we should work hardest for concrete solutions. And the only way to solve the problem is to make people constantly aware of it and to ensure that certain situations are constantly monitored so that such discrimination does not take place.

The aims of the GFC committee (soon to be a committee of the President) are to 1) check staff around campus to ensure that salaries are being paid in equal manner for people with equal job status, 2) monitor hiring patterns for sexist discrimination, 3) review numbers of male and female students in each faculty and school and "where obvious inequalities exist" to devise ways to overcome traditional attitudes that channel students into career patterns thought to be appropriate to their particular sex, and 4) assess female representation on GFC committees in the hopes of increasing that representation where it does not reflect adequate male/female ratios.

Those are all good aims. And they all do something tangible about the problem of sexual discrimination. Unlike stories in papers about sexual discrimination (such as our inside feature - a reprint from last year's paper which explains the problem as it appears in emotional relationships, eloquently and logically) which can only try to expose or explain a problem, this committee can, hopefully, actually do something about the problem. A half a year is long enough, and on top of the many years of sexual discrimination that have existed in Canada, it's much, much too long.

Kevin Gillese

Whatever happened to the womens lib movement at the U of A?

She graduated.

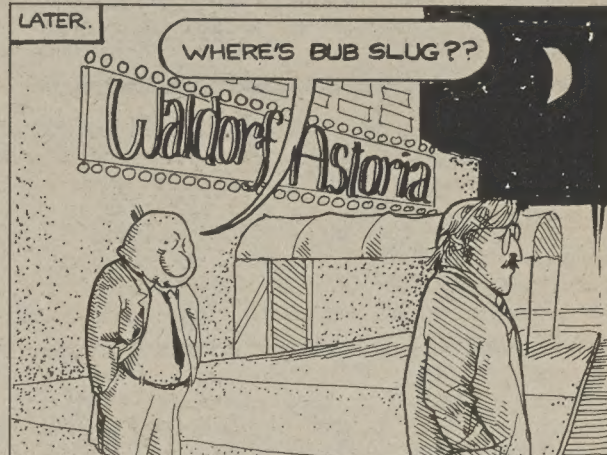
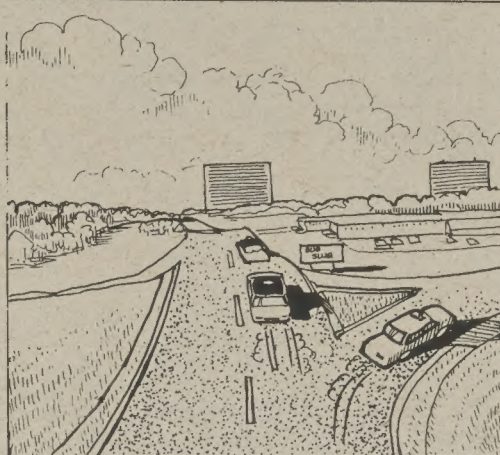
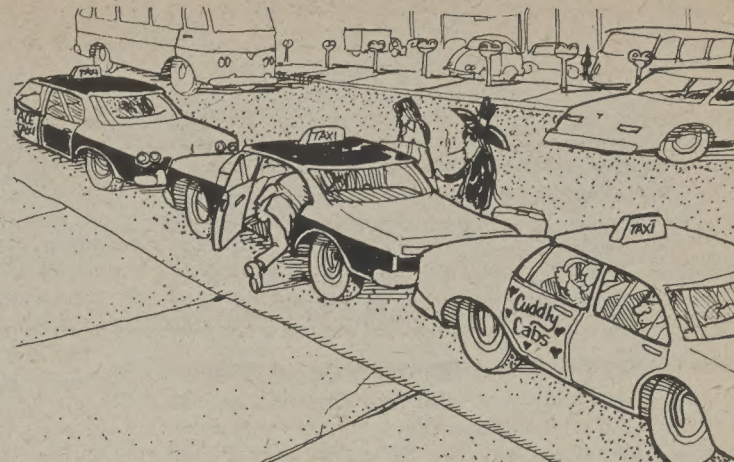
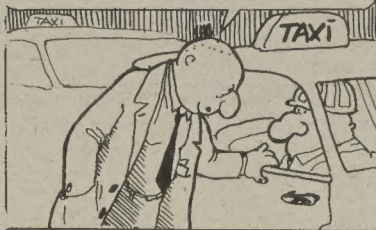


BUB SLUG

by Delaney & Rasmussen

LATER, AT THE AIRPORT...

LOOK BUB, I DON'T WANNA TAKE ANY CHANCES, SO I'LL TELL YOU ONE MORE TIME. MEET US AT THE "WALDORF ASTORIA" IN HALF AN HOUR.



Don't give to Colin Ross fund

I would like to comment on Wayne Kondro's review of my book, *Northern Studies*, in *Gateway*, Nov. 2. There is much that I like and agree with in the review, but a few misconceptions require clarification.

It's not quite true that I "said the modern Indian has become immersed in the politics of civilization and lost his deep rooted perception." I believe that in general northern Indians are less civilized now than they were two hundred years ago. Only a small minority of natives devote much time to energy or politics.

I don't "imply that the claims for land and native rights by these people are but irresponsible opportunism which we Canadians have for centuries been attentive to because of our neuroses." And more important, *Northern Studies* contains no "suggestions such as Mr. Ross' that Indian and Eskimo claims be violently suppressed..." I don't use the word "neuroses," and since treaties 8 and 11 were signed in 1899 and 1921, we can't have been attentive to northern land claims for centuries. I don't say that land claims should be suppressed, or suppressed at all: it is armed occupation of Canadian territory by militant citizens - Indian, white, or ex-New Guinea headhunters - to which I object.

In respect to funding of native organizations I don't "propose that we stop wasting our money so foolishly and spend a smaller portion in a manner which will relieve our guilt and reap a more profitable return." I recommend throwing guilt out the window, and cutting back on the funding. Mr. Kondro hasn't lived in the north, and can't name native individuals (my relatives), give their salaries and

document their complete lack of sincere interest in the native organizations. Nor can he name the minority (more distant relatives) who have worked hard in native politics. The kind of profitable return I would like reaped, and for which argue in the book, is remote from industrial economic return on capital investment.

As for the section of the review, overstressed, which prompted the editor's title: "Give To The Colin Ross Fund," that kind of wit only thinly disguises a malicious hostility. Think of the taxpayers' money spent annually on the English departments. Is it really absurd to propose that a small number of specialists in *Northern Studies* be funded independently of the universities? One cannot take a degree in the kind of study I have conducted in the North.

Mr. Kondro says of the Dene: "We cannot deny them the basic right of control over their own lives." That remark isn't addressed to anything in *Northern Studies*. It is a cliché-language appropriate to uninformed southern journalism. "But it would be foolish to deny them the opportunity for success," says Mr. Kondro.

How is the federal government supposed to offer an Indian "success"? Could we make it easier for an Indian to become a successful medicine man by giving him money? Surely to supply planes, guns, radios and skidoos does not make it easier for an Indian to become a real hunter. Don't these supplies make it more likely that he will become an efficient butchering machine? The government calls such activity "harvesting native country food."

Indians have all the oppor-

tunities they need to be come successful lawyers, welders or administrators. The federal government can't supply the motivation to become a lawyer. What it does supply is money.

But then if we should be giving the Dene "control" how can we force them to go to school? What if they don't want to go to school, or work, or hunt? Are we ethically compelled to provide that opportunity too? Apparently so. Next thing we will be providing Indians the opportunity to say hello to each other. Come to think of it, we already do. The Canadian taxpayer pays for my mother-in-law to say hello to her relatives in Fort Norman on the radio. She talks on the telephone in Norman Wells and it's broadcast from Inuvik.

Next thing there will be a government bureaucrat assigned to open the door of her outhouse. The event will be received as a good extended-family joke.

Colin Ross
Commerce 1

GATEWAY NOTES:

At last a Gateway party! Details up in the offices (Room 282 SUB) and all staffers are invited.

Staffers who wish to attend the Christmas national conference of Canadian University Press (CUP) in Vancouver should drop by the offices and talk to ed. Kevin Gillese this week.

Where have all the news reporters gone? Likely to study for their courses ... and the result is we're back to a two-person news staff. Anyone interested in writing news, please please please drop by Room 282, SUB and talk to us.

*Vp retracts
what was
just a jest*

A standard linear barcode consisting of vertical black bars of varying widths on a white background.

In closing, remember the immortal words of Mackenzie-King, "Mother, they're all out to get me! I'll have to kill them all, won't I? They made me feel very small!"

More letters to the editor from pp. 4,5

CONtrary to popular opinion, someone PROtests

I would like to make several comments and a suggestion about your series of Pro and Con columns.

First, let me say, I do not care for Mr. Fierce's self confessed goal of offending his readers in order to arouse "hate wherever he goes."

Hate is a good, strong emotion, and is capable of generating and directing powerful human forces. It has its place in our lives along with love, embarrassment, awe and adoration, etc.

But, to stir it up, or to attempt to stir it up, intentionally over such trivial matters as a Jehovah's Witness pamphlet or Mr. Fierce's Grade Twelve teacher shows a grave lack of judgement.

Seriously, I don't really think there was any such reaction, except in Mr. Fierce's mind.

However, the idea of a student's newspaper, or any paper, carrying a column with the express purpose of offending its

readers leaves me wondering about editorial policy.

I would not object, if Mr. Fierce had some ideas to express - ideas which might contradict or offend my beliefs; in such a case, however, he would be too concerned about expressing his ideas clearly to be overly concerned about offending his readers. I can assure you of my interest in such a column.

Unfortunately, as Mr. Fierce has nothing to say (he confessed this in his first column), he is left only with the concern of offending his readers. And so he lambastes his readers for having difficulty in following his convoluted logic through the mess of muddy 'wit' he claims to have thrown us.

His tactic of using words which he assumes his readers will have to look up in a good

dictionary is evidence, to my mind, of poor column writing and lack of respect. It is equally degrading to both the writer and the reader. Maybe he should be directed to concern himself with being understood, rather than showing off his big words, if he thinks they are big.

Perhaps he could bring a little dignity to the Gateway by making his attacks on Christianity against a publication with somewhat higher standards than those set for the *Watchtower*. I can understand Mr. Fierce expecting the best from this pamphlet - after all, his own literary style is somewhat reminiscent of the current *Watchtower* journalists, isn't it?

Really, though, I think even he should know that 'ad hominem arguments with ... extended reductio ad absurdum' should

not be wasted on *Watchtower* - a magazine that brings a lot of people a lot of pleasure and does Mr. Fierce no harm, except to waste his intellectual excitement.

If he must offend us by attacking Christianity (a cheap shot in itself) have him launch his arguments against ideas a little more consistent and a little better written.

Apart from all this, I think perhaps a little editorial guidance might be in order, in the interests of clarity of expression. It might also save space. I am sure Mr. Fierce's last few columns could easily be reduced to a few short two syllable words, which would also save his readers' time in looking up dictionaries.

Of course Mr. Editor, all that supervision would take more time than you have available. Let me make a suggestion.

If the column were temporarily dropped, Mr. Fierce would have lots of extra time due to not having to research *Watchtowers* on windy street corners, or look up words for his readers to look up, or write his column. With all this time on his hands he could probably sign up for an English 190 course.

Next year, if he passes, he can return to these pages with, I hope, something to say, the ability to say it, and some respect for those he says it to.

In closing, let me say that I am not seriously questioning editorial policy. I find the Gateway entertaining, informative and interesting as a whole. In this letter I am merely objecting to what I consider to be a trivially offensive waste of space in our paper.

I hope that, as a result of this letter and others like it, you will find something worthwhile to replace it with.

Hank Luce
Graduate Studies

B.R. Stannus
Engineering 3

One Last Shot



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Languorous luceness

"It's not how long you make it but how you make it long," pouted sultry sometime starlet Selina Suave at the premiere of Louis Malle's latest masterpiece, *Travaux d'un batarde*.

Selina, a tart, sprite *tres chic* type who Malle found sunning at St. Tropez last autumn isn't one to take her latest success lightly.

"I think all people should be brothers," she bubbles. In fact, that combination of sultriness, *joie de vivre* and an indefinable *erotique* added up to just what Malle was looking for in his new work, a subtle masterpiece with *bouffant* camerawork and the scintillating sort of dialogue which sends a delicate *frisson* of pleasure down the spine of the most cynical.

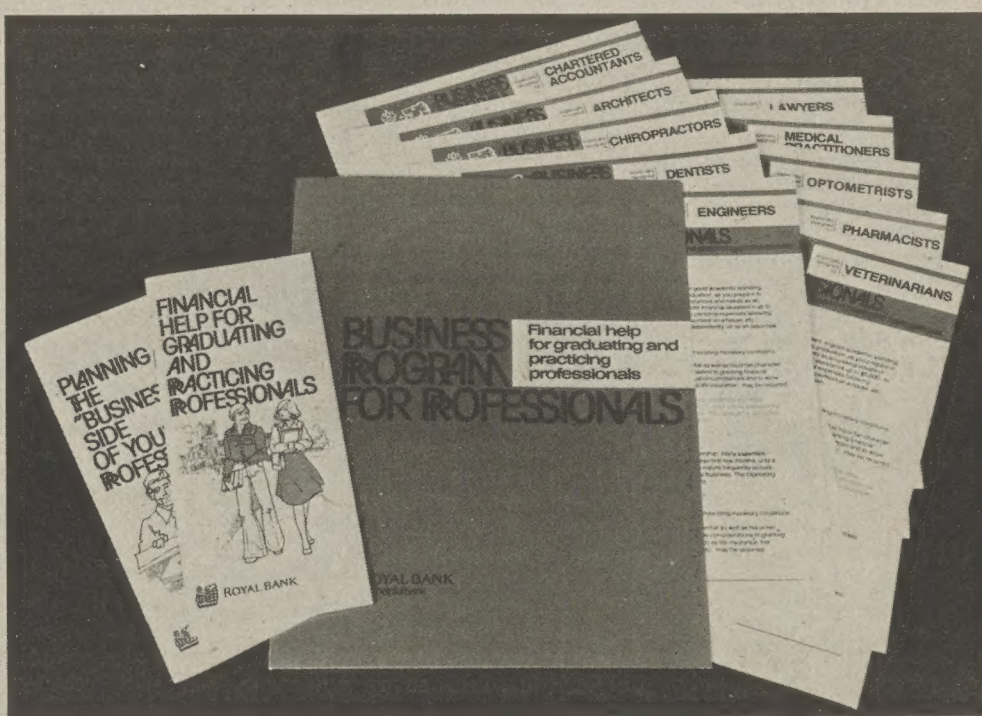
Indeed, scenarist Malle found Selina upstaging Eurostar Jean-Louis Trintignant in the

most dramatic portions of the film.

The nuances of Malle's pastiche, spirited in some segments, nonetheless may escape the less sophisticated North American audience. A measure of his success: Even the haughty critics of the influential French daily *Le Monde* were slow to sniff at this latest work, the study of a poor coal miner's illegitimate son who works his way up to become the late president Georges Pompidou's furnace-stoker.

"It's not how you stoke a furnace but the way a furnace stokes," Malle explains of Trintignant's role.

All in all, the package adds up as one of the most delicious entertainments of the season in Vegreville.



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CON

by Ambrose Fierce

On a maimed penis you could count the number of general readers who know the meaning of "*eminence gris*."

Yet there the term was. Earlier today, in the University Hospital's admitting ward, anxious to get in and get the operation over with (I am having my eustachian tubes tied off), I had been randomly flipping through that biggest and most general magazine in the world, *Time*. If you can read at all, I had always supposed, you can read *Time*. *Time* is for everybody, for everybody reads *Time*. Anyone can, everyone does. Its appeal, in the English-speaking world, is powerful and persuasive. *Time* is, *Time* was, *Time* will be.

But, "*eminence gris*"? Sure enough. Right there, in the first line, fifth and sixth words, of this February's art department, page 52. It is in this section that, weekly, Robert Hughes educates us, furthers our knowledge and appreciation of the plastic arts, and deserves for this service our gratitude. But, still, "*eminence gris*"? If Mr. Hughes were not so obviously a man of learning and integrity (he writes for *Time*) and if *Time* were not a repository of wisdom and talent (it employs, for example, Robert Hughes), I could find it in my heart to suspect Mr. Hughes of throwing us a curve right off the bat.

That is the sort of metaphor ("throw curve"/"off bat") which Mr. Hughes would himself admire; he speaks in the first paragraph of "coalescing" a "frail identity," and that is nice to try picturing in one's mind. But it gets better. In the second paragraph, headed "FLINTY INTRANSIGENCE" (Hey Bub! Hey Bub Slug! Know what's this here goddam flinty intransigence? "Suthin' ta do with fuckin' cheap skinflint bastards won't buy their round? Or fuckin' smelly sonofabitchin' transients? Or —" That'll do, Bub. Shut up and listen.) Mr. Hughes really gets going: The result is that (Clifford) Still has become a respected enigma. He is seen as a model of flinty intransigence, and looks it: a gaunt, atrabilious (Bub? ... Never mind.) figure of 71 with a cutting eye, he has managed to control the fate of his work more effectively than any other artist of his generation. He still owns nearly all his output ...

Now this means that Mr. Still, an extremely disagreeable old painter — inside or outside, we never find out which — refuses to sell his work; he prefers instead (we later learn), to hunker about on his Maryland farm, bitching about and bewailing his little and belated recognition. Even Mr. Hughes seems to see something contradictory in this behaviour: "Thus," concedes our critic and educator, "Still's complaints about being misunderstood

have, to a certain extent, been self-fulfilling: there has always been a lack of public evidence of his work." I like that, Bob. I like it a lot.

But that situation is, thank God, a thing of the past. San Francisco now has lots of the old man's stuff — as much as anyone could wish — "ranging from an emaciated and muddily impasted striding figure painted in 1934, to a trio of enormous canvases done 40 years later." See? See how he has improved? Who wants little, old, muddy things when he can as well have huge, new, nice ones? Nobody but a nitwit, Bub.

The Early work is of special historical interest. It illustrates Still's cubist affinities ... a painting like PH-591

(Note here: This work is reproduced in the article, but all the cretinous lead-writer could think of to say about it was, "Black figures appear in Clyfford Still's PH-591." Is not that abject poverty of expression utterly pathetic? The works themselves are *Magnifique! juangris! weltschmerz!* Listen instead to Mr. Hughes. Listen and learn.) — a painting like PH-591, which dates from 1936-37, with its sinuous line meandering through black planes, is like a Braque made with an ax (Right! What a dead-on, dynamite simile! Well, Bub, a simile is ...) — but it often shows the common root of interest in biomorphic (Just forget it, Bub.) and mythical imagery shared by Rothko, Newman, and other abstract expressionists, out of which would grow Still's passion for the sublime.

There now! See what a difference it makes getting a man in there who knows what he's talking about. Pay attention now, Bub, because here comes the best part, which even you should be able to grasp.

Elementalism is the recurrent mood of Still's paintings. Many abstract expressionist canvases allude, directly or not (See? It turns out that there are such things as direct allusions.) to landscape ... (Still) is not, of course, a literal landscapist (sky at top, earth below). (Of course not; do you take us for damned fools?) Yet there is every reason (and therefore no need to cite even one) to see in his work a splendid addition to the romantic tradition of landscape ...: A sense of vast, brooding presences, a pantheistic immanence (Bub, quit reading over my shoulder and get the hell away from me and back on the job. If you're so mud-stupid you can't understand the simplest — never mind. Just leave.) Flickering with energy and heavy with foreboding.

By God, I couldn't have put it better myself. What? What's that, Bub? No, you don't. *You don't even know what you like.*



STUDENTS'
UNION
SPECIAL
EVENTS



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Okay, what should we flip?

The girl, of course.

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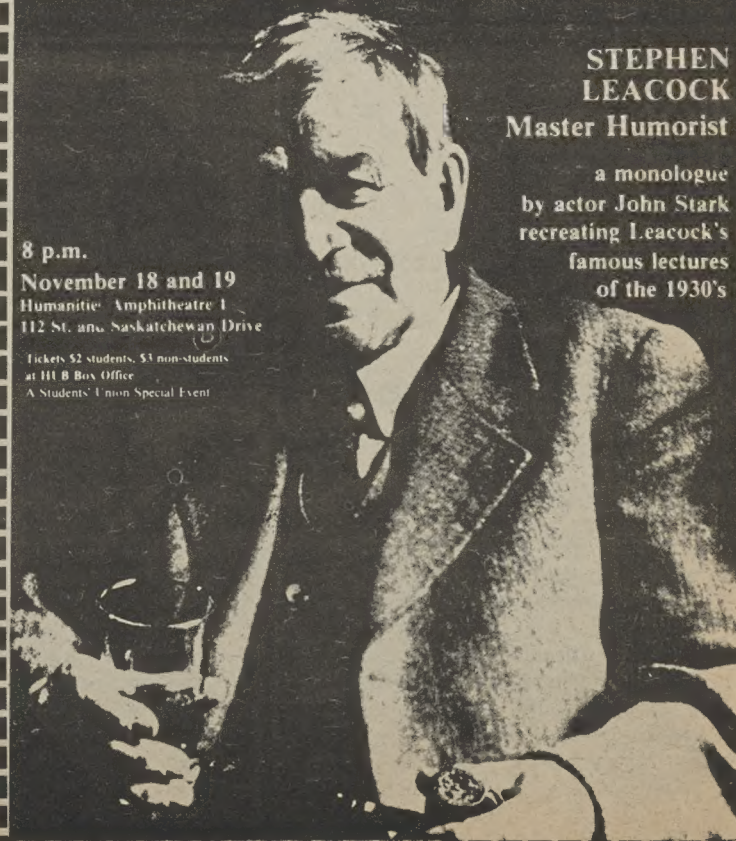
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Dopes see red with L-Dopa

LOS ANGELES (ZNS-CUP) - If you've knocked back a few too many drinks, University of California scientists have just the thing for you: a "sober up" pill which can reduce the effects of alcohol by 50 per cent just 30 minutes after ingested.

Researchers at the university's Irvine campus experimented for three years with a group of drugs called "amethystic agents" containing the drug L-Dopa.

While the pills don't reduce the amount of alcohol in the system they stimulate chemicals in the brain which reverse the effects of alcohol, says project director Ernest Noble.

He says it works in the same way adrenaline does when motorists with a few drinks under their belt see flashing red police lights.



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SATURDAY 20

9:30 a 10:00

TOURLOU ... first of a series of 39 sketches on the history of French Canadian Folk Songs and music ... Producer: Denis Lord; Ass. Prod: Scholastique Huleu; Announcer: Normand Belanger

Your great grandfather had a combination for life: it was a winning combination, and it was based on being "manly."

He learned very early to be a little man, to act and dress like one. He could hardly wait to get into long pants, since this was the visible sign of manhood.

He knew that he was expected to get married, and he knew that he couldn't get married until he could provide. So, his first obligation was to be a good provider. That could take a good number of years.

Until then, there were two kinds of girls. There were "good girls" like his mother, his sisters and their friends. There were "bad girls," who were no better than they ought to be. Manly men did not bother "good" girls. When the time came, manly men looked around for an attractive "good" girl and began courting.

Courting was serious business. There weren't many divorces, divorce was a real scandal. This woman would bear his children, live with him for the rest of her life, and it was important that she be "right." She probably wasn't in a hurry. Once married, she lost her identity completely. She could not have any property of her own. She could not have custody of her children. If she worked, her wages belonged to her husband. Bearing and nursing children would take their toll, and she would probably die long before her husband.

No sooner than ten months after the wedding, no longer than a year or two, your great grandmother was expected to produce a baby. After that they would probably come every year or two. There were lots of miscarriages, and lots of women died in childbirth.

Your great grandfather didn't expect your great grandmother to enjoy sex. After all, she was a "good" woman, and "good" women weren't supposed to enjoy sex. He didn't expect to "understand" her either. She had a role to fulfill, and that's what was important.

Married men lived the longest and were the happiest. It was a winning combination. The loser was your great grandmother.



A lot of men, and a lot of women have changed the combination. Even though the combination has been changed, many of the things we do and learn are based on the old combination.

You can't hate girls and like women

Men are taught to regard women with both disgust and fascination. The teaching starts in grade school or before. They learn that men are capable and strong and that girls are dumb and fragile. They learn that certain things are "men's work" and other things are "women's work". They learn that it's somehow "unmanly" to do "women's work." Boys must not play with dolls. Boys must not

sew. Girls cannot be on the Little League team.

In the fifth or sixth grade the girls see a film on menstruation. All the boys are shut out, and there is a lot of giggling and dirty jokes. If the boys are shut out it must be taboo, right? Why would they shut out the boys otherwise? It goes on through high school, with the "manly things" and "womanly things" strictly segregated.

This kind of education has a purpose, and the purpose is to make boys regard women and women's bodies and women's work with enough disgust that boys will want to act as "manly" as possible. For girls the purpose is to make them believe that they are slightly disgusting and only fit for staying home and having babies.

Things which are disgusting and taboo become fascinating, just because they are forbidden. Your parents do not want you to be a homosexual, so they begin to focus you on girls sexually about the time you hit puberty. Meanwhile, of course, the girls have been focused on boys since they were two years old. The old combination was that girls had to be focused on men because if they didn't get married and have babies they might as well be dead.

In other words, you are taught that girls are not suitable as friends, that they are slightly disgusting as people, and then you are taught that it's all right to think of them as sexual objects. You learn to hustle girls, or use girls, or be mothered by girls, but you don't learn to like them.

Meanwhile the girls, who don't really like being hustled, or used, or treated as mother, learn to be suspicious of you.

And the two of you come together in the biggest con game in the world dating.

The dating game

If you don't start dating by the time you're sixteen or so, or at least start talking about it, people are going to worry. They're going to think you aren't normal or something, or that you have bad breath or a rotten personality or are too shy. They're going to push you.

What do you do? Do you date to get your parents off your neck? Are you interested in sex? Do you ask a girl out or pick up a girl somewhere? Do you like or hate it? Does it bore you?

What about the girl? Was she afraid to say "no"? Remember, girls are still taught to be more passive and polite, and many of them don't know how to say "no." Did she really like you, or was she just tired of staying home?

Did you spend money on the date and resent it afterwards? Did she offer to pay her own way? Did she seem happy? Were you? Did you hustle her? Do you plan to see her again? Will she want to see you?

It's a game. It isn't courting, because you aren't looking for a wife for the next fifty years. It isn't a ball game, because the score may be 0-0. It may not even be fun. You can have more fun with your friends. You could have more fun if she were your friend.

What happens is:

- You date her that once, maybe twice, and then don't do it again because the whole thing was just too phoney and uncomfortable.

- Or, you find out that you and she have sex in common and that keeps you together for a while.

- Or, you find out that you like her. She's interested in some of the same things that you are, and it's fun being with her. You tell her that she's different from most girls.

She really isn't. It's just that this particular girl turned out to be someone you could be friends with. If you could have known that in the first place, it would have saved you and a lot of girls a lot of trouble.

But you didn't know, because you didn't have any female friends. The solution is simple. Don't date. Make some female friends, and spend your time with your friends, male and female, but don't date. Why should you go through that courting routine when you aren't courting? Why should you hustle a girl you don't even know or like? Unless, of course, that's what you're really after. It's a good way to get hated.

The female as friend

In a study done not long ago, a group of people was asked to select from a long list of characteristics the ones which were male and the ones which were female. Then another group was asked to select from the same list the characteristics which were adult and those which were childish. The "female" and "childish" lists were very similar. Why? Because the women have been taught that men and society do not like strong, capable women. Such women are called "masculine," "unwomanly," "desexed."

Girls don't want to be "masculine," they just want to be people.

They don't really want to hide their personalities behind a silly baby mask, but the world keeps forcing the mask onto them. Their fathers call them "baby doll." Men on the street call them "baby" and make remarks about their tits. Their schools push them toward home ec and away from math and science. If they are intelligent, their mothers tell them to hide it. By the time most girls are through high school, their abilities and minds are permanently warped. No girls want to be called "unwomanly" or "desexed", but underneath there is a lot of resentment toward the people who put the baby mask on her and tied it there.

The part that hurts girls the most is this. Many of them refuse the mask, try to live as they really are. They want male friends because they find men interesting and attractive. But, the men seem to give all their attention to the girls who wear the mask best, the baby dolls with six pounds of eyelashes and silly giggles.

If you're serious about having female friends, judge them the way you judge your male friends.

Who does what?

It's easy to destroy people and put them down. It's also stupid. It's easy for men and women to destroy each other, but it's stupid. No one gets hurt if each person remembers that the only thing people owe one another is courtesy.

If you do decide to ask a girl out, even if you spend a week's pay on it, she doesn't owe you anything but courtesy. She doesn't owe you a kiss or a quick hop into bed or going out with you again. If she's polite and she likes you, she'll issue the next invitation herself if you've indicated that this is O.K. You say, "It was fun. Give me a call if you'd like to get together again." She may send you a note or a little impersonal gift to thank you for your thoughtfulness. At that point, that's all you've got coming. If you're already friends, courtesy is less important than honesty. If you're not friends, courtesy lets you find out about each other without hurting anyone.

If she says "no," it doesn't mean that she hates you. It may mean that she cares about someone else, or doesn't want to get involved just now, or that you aren't the type of person she relates to easily. That's her problem, and courtesy demands that you don't hassle her.

Sex rears

There are only two basic kinds of sex: sex with victims and sex without. Sex with victims is always wrong. Sex without is always right.

Sex with victims leaves someone abused, hurt, demeaned, of damaged, either mentally or physically. The girl at work who is coerced into sex on Saturday night and then is talked about on Monday is a victim. The guy who pays all his wife's bills while she runs him down to her friends is a victim. The girl who accepts a ride home from someone she's just met and then get raped on the way is a victim. The guy who helps a girl out, time after time, while she laughs at him behind his back is a victim. The girl who gets psyched into sex by a guy who uses every trick in the book is a victim.

Men have a whole mythology which they use when they victimise women. They say things like:

"Oh they have to fight a little, but

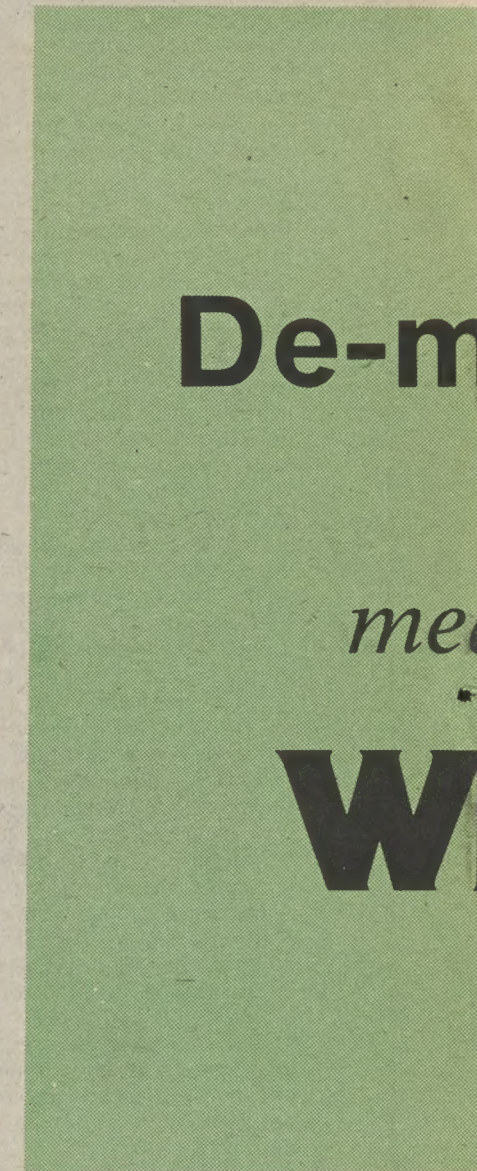
they really love it." "Never believe a woman when she says 'no'." "A girl who will do it with somebody will do it with anybody." "She's lucky I even looked at her."

Sexual athletes don't have lovers or friends, they just have victims. Sexual athletes can be either male or female and what they count up as "scores" their victims count up in hate and resentment.

One way to avoid having victims is, of course, to have sexual relationships only with your friends. If you can't manage that, at least try to observe the ground rules.

1. Never assume: Never assume she can't get pregnant. She may look and act sophisticated. She may have been married and have two children. Don't assume she knows what she's doing at this particular moment.

She may have quit taking the pill three months ago when she broke up



with her boyfriend, and she's too high at the moment to remember that.

She may be having a personal crisis right now and not be thinking too clearly.

Don't assume. Ask. Ask before things go beyond the point of no return. If she's young, always ask. If she blushes and mumbles something, don't take that for an answer. If you know her well enough to be getting into bed, you know her well enough to get that little point straightened out.

Don't tell her you've had a vasectomy, or that you're sterile, unless you really are. You may not be gambling with your life, but you are gambling with hers.

2. Be honest about your intentions: If this is a one nighter, and you don't intend to be around, say so. If you're just lonely and down, say so. If this is a girl you've just met and she agrees, you're in the clear provided that she's old enough to have some sense. If you lie to her, or coerce her, she's the victim even if nothing happens to her later that may hurt her physically. You don't want to be honest because she may turn you down? Right. She may.

3. Be fair: The girl is a human being, not a plastic doll for your convenience. You may have picked up a dose of something at the party two nights ago, but you're not sure? She can always get a shot of penicillin, can't she? Maybe she can and maybe she can't and maybe by the time she does it will be too late and she will be permanently sterile.

The man or woman who passes on a venereal disease by carelessness or dishonesty is dirty. That's it. There's no other word. It is not like a simple cold; it is not simple to diagnose in many women, and if you're not sure, use a condom. If you won't use a condom, masturbate. It's not "unmanly." It's a lot manlier than taking the chance of crippling someone.

Performance

The penis seems to be a wild animal which some men succeed in either taming or domesticating. Men call this process "performance," which means getting it up and keeping it up reasonably on command. Even young men worry about this, or brag about it, which is the same thing.

Who is performance for? The curtain goes up, the scene is set, the act goes on. Who is the audience? Who sits in the

don't have and then lie about it to themselves. There are female rapists, too, women who substitute predatory sexuality for personality and then try to convince themselves they are irresistible.

Sexual sickies grow up in homes in which sex is taboo. The best protection against growing up to be a sickie is to talk about

sex (not brag, talk) to both males and females until the horrid fascination is gone and the healthy interest remains.

Role playing

A lot of the traditional Male-Female stuff is tied into small actions and courtesies which men are supposed to perform for women. Men are traditionally supposed to walk on the outside, open doors, help women in and out of cars. Most of it had a purpose, once.

why doors in old houses are wider than doors in new ones?

- Traditional role:

She never calls you. You call her. You make all plans and invite her. She accepts. You pay. When you can't pay, you don't go.

You always call for her at her home and take her back to her home. You do not involve her sexually unless you're engaged to be married. She does not plan any career which may not fit in with your future. She does not commit her time to other people or activities. And so forth.

- Contemporary role:

You call one another when you have something to say or share. You make plans together, or go places separately.

You both pay, or either one, or decide on things that don't take money.

You meet wherever is most convenient for both of you.

You decide together on your sexual relationship.

You each plan for the future individually. You each do things and see people you like. You feel that you are more interested and interesting this way. And so forth.

If the two of you decide to play a traditional role for an evening, with long skirts for her, perfume, jewelry, and getting her hair done, great. Play it to the hilt. Open the doors, offer your arm, get the fun out of it. If you never play those roles, fine.

Remember that most of the traditional courtesies offered to women are the same courtesies provided to the elderly and infirm. Most of them are based on the assumption that women are fragile and in need of protection. Under some circumstances this assumption may be true for everyone. True courtesy consists of moving to meet people's real needs, not the phoney ones. If someone is struggling to get through a door on crutches, you don't worry if it's a man or woman, you just help.

The dreadful don'ts

- **Don't pull the trigger unless you're ready for the bang.** Sex is emotionally loaded. Only kids, drunks, and sickies play Russian Roulette with it.

Inside each person there are at least four people. There is the child that plays and giggles and cries and wants to be cuddled. There is the thinking, planning person. There is the sexual part, the part that lusts and rampages. There is the male or female part that carries all kinds of deep instincts, role models, strange expectations, and guilts. Sex can be the trigger that fires these parts of people into conflict with one another.

A perfectly rational, nice, friendly woman has sex and then, for no apparent reason, begins to cry. A perfectly pleasant, considerate guy has sex and comes all over violent/nasty. A woman who needs a baby like she needs a hole in her head starts talking about getting pregnant.



So, you and she have agreed that you don't want marriage, that you don't want children, that all that must come later and maybe not with each other. Then, suddenly, she starts in on the relationship, wanting to get married, wanting children. You begin to feel hostile, there's an argument, you both feel miserable, you decide women aren't worth it.

The male-female part of people is in constant tension, like a spring wound tight. Sex may release that tension, letting all the feelings, wants, hopes, fears and frustrations out at once. Let it go by. Take thirty deep breaths. Kiss her and tell her you'll talk about it later, and then do talk about it later, with a table between you.

- **Don't lie to yourself.** Decide honestly what you want from your relationships with women. Do you want a convenient warm body? Buy one. That's right. There are women who have freely chosen that business, buy one. Don't ever brag to your friends, "I've never had to pay for it," when you've lied, threatened, coerced your way through sex. You've paid for it. You just don't know it.

Do you want a virgin to marry? Buy one. There are girls in that business, too. Marriage is the price you'll pay, and you'll get the virgin. Very temporarily.

Do you want a woman to abuse and dominate in order to make you feel like a "man"? Buy one. Buy yourself a full size plastic model, and when you've broken that, admit you're a sickie and buy a psychiatrist. Watch for the symptoms: You get furiously angry when a woman says "no." You are tempted to use force, or do use force on women. You consider the sexual act to be a "score." You think that if a girl gets raped, "She probably asked for it."

Do you want a housekeeper-cook-laundress? Buy one. A good housekeeper is darned expensive, but they can be had.

Do you want a lean, elegant model type to make everyone stare, a woman that makes you say, "Hey world, look what I've got?" Buy one. The price may be high, or you may be able to swing it for the price of a good dinner.

Do you want a friend to share things with, to care about you, to have a sexual relationship with that's more than performance? They aren't for sale. They can't be possessed, or forced, or abused into friendship. They can't be bought.

- The right combination

The right combination of you and a woman is you the way you want to be, no lies and no performance, and a woman the way she wants to be, no mask and no pretences. You will be happy with her and away from her; she will be happy with you and away from you. It will not depend upon the size of her breasts or the size of your penis, upon her eyelashes or your reputation as a mighty hunter. It will depend upon the persons involved who are friends of one another.

The right combination always starts with friendship. It can't be more than that until it has been at least that.

Excerpted from Rocky Mountain Planned Parenthood Pamphlet.

Justifying sex or what it means to be a person WHY NOT!

theatre and cries, "Look, look. He's performing."

A "performance" is staged, scripted, and acted. The feeling is all pretend. A great actor may give a great performance, but it's still only an act. If the actor is sick, or the curtain sticks, or the prompter gets the hiccups, the performance doesn't come off. Meanwhile, the audience has been taught to expect a performance.

Just as women have been masked as "baby dolls," men have been masked as "performers." It's men's insistence upon performance which has led women to expect it. Most men teach most girls to believe that all men are insatiable sexual performers, all the time. Then, when the performance doesn't come off, the girl believes that it is her fault, that she isn't attractive, that she isn't womanly. She starts to hate herself, and she takes it out on the man in her life, which makes him feel worse, and the whole thing is miserable.

With friends no faking is necessary, no performance is necessary. People do what they feel like doing, when they feel like doing it. They don't force themselves. They know that there are a lot of ways of satisfying one another and that what is important are the feelings, not the ritual.

Of course, we have to admit that there are some sexual sickies around who simply can't have friends. There are men who can only feel sexual if they are hurting someone or dominating someone. Rapists are like this, men with inadequate personalities who substitute a knife or a gun for the maleness they

A man walked on the outside to stand between a woman and the muck thrown up by the horses in the street. His clothes were easier to clean than hers. A man opened carriage doors and give a woman his hand because she had on thirty yard of petticoats and skirts, one handfull of purse and fan, the other holding her shawl. A man opened doors for a woman because she needed both hands to get her skirts through. Did you ever Wonder



arts

The theatre needs the people

Arts Editorial

by Alan Filewod

There's a curious singularity about Canadian culture; while we have in the past fought for and achieved responsible government, we tend to overlook the need for responsible art.

In 1837, patriots took to the streets because government was the property of an elitist minority. Today we take pride in their actions, and give thanks for their vision. Why is it, then, that we so happily cede our art to that same minority? Not only is our society intolerant of those radicals in the arts who agitate for the democratization of art, but it ridicules them.

There is a prevalent myth in Canada that our culture does belong to the public a myth encouraged by the extent of government funding and subsidy in the arts. The artists and politicians who embellish that myth are generally sincere; they believe that they are creating and developing a cultural apparatus in this country for the benefit of the general public. But in fact, that apparatus is unjust.

The existing funding systems exist for the encouragement of artists who tend to perceive their art in terms of their own careers, and rarely exploit opportunities to define their work in terms of their audience. And because most Canadian artists receive subsidy and because they can find work, those who argue that the present system is unjust, are discouraged. It's a problem of consciousness, and nowhere is that problem more evident than in Edmonton's new pride and joy, the 6.3 million dollar Citadel Theatre complex.

Injustice. Any industry (and there is no doubt that the Canadian theatre is an industry — just examine the roster of the board of directors of any regional theatre in the country) which invests 6.3 million dollars into a machine which produces an elitist and expensive commodity for the benefit of the few, is unjust.

You can step out of the new Citadel, benevolent with memories of Romeo and Juliet, emotions mollified after "masturbating with members of Actor's Equity," (as Cedric Smith once so lovingly put it), and turn the corner into a different world, peopled by cops and liquor store clerks, whores and drunks. The location of the new Citadel is a vicious irony, but a telling one, for as long as our theatre remains out of contact with the population of this city — especially in its immediate locale — it is elitist.

Seduced by the edifice complex, an ideology which sees the quality of theatre as a function of the size and grandeur of the architectural structure, our theatre artists and administrators

have yet to discover the essential fact that Shakespeare knew, that film and television mandarins know: unless you can attract the attention of the common person, you have a sterile art. It's not a matter of compassion, but commitment. Our theatre shares the moral dilemma of the true Christian: how can you justify owning three suits of clothes if your neighbour is naked? How can theatre develop as a popular art when it repudiates the people? In the case of the Citadel, that repudiation is blatant. By charging \$6.75 and \$7.50 for tickets, the Citadel effectively locks out the very people it presumes to serve.

In the past few days, Edmonton's monopoly press has overflowed with platitudes about a new era in theatre, an era that will see the emergence of the Citadel as a true meeting place of the people. The seats of the Citadel may never go empty, but let us not confuse the potential audience with the majority of the people in Edmonton. I suspect that most people would rather go down the street and watch two movies for the price of one play, and I further suspect that the Citadel management isn't unduly alarmed by that fact.

The true position of the Citadel may be sketched in more vivid lines by comparing it with one of the more blatant examples of cultural hypocrisy in Canada. In the working-class city of Grand Falls, Newfoundland, a city dominated by one industry, the government erected a multi-million dollar arts and culture centre, resurrected from the remains of the Czech pavilion at Expo '67. That centre sits empty for most of the year, because the management has deliberately alienated it from the people of the city. The result is that the centre is not merely ignored by the public — it is an object of derision and contempt.

It stands sullenly as an apostle of middle-class values in a working-class community.

I suggest that the Citadel Theatre, while it may exploit its resources actively, and produce some good theatre, has taken the wrong turn in the road. It has aligned itself with the top layers of a stratified community.

The Citadel management must charge \$6.75 a seat because of the massive expense of a white elephant. They have constructed a monstrous egg, hoping it will hatch a great chicken, but forgot to fertilize the thing.

For in fact, in the midst of the excitement, nobody has really explained why the Citadel needed a new space. Of course it's desirable, but is it necessary? Or even beneficial? Will it improve the standard of theatre in Edmonton? The established theatre in this city (and it is all

established) exists as an organ of social gratification, concealing weaknesses behind insufficient platitudes.

The Northern Light Theatre excuses a poor repertoire of mediocre plays by stressing the need of audience development; Mark Manson's Theatre Network excuses derivative and aimless collective creations by affirming the need to develop community awareness; Citadel will excuse an orgy of spending by referring to a new-found artistic maturity in Edmonton.

None of these companies — with the potential exception of Theatre Network — will commit themselves to developing a truly popular art. They share a sort of medieval consciousness, seeing themselves as the monastic guardians of high culture while the masses are converted to the barbarian creeds of televised ignorance. They fail to recognize that the appeal of television, and the vulgar arts as a whole, lies not in vapid content, but in form. The Canadian people have rejected the theatre because it continues to perpetuate a social incongruity.

There have been successful attempts in Canada to popularize the theatre without compromise, and in those cases, the theatre has invariably gone to the people, performing in public spaces in a popular idiom. The most successful of these, such as Newfoundland's Mummery Troupe, and the earlier Theatre Passe Muraille in Toronto, existed as alternate theatres, for art, like government, needs a loyal and vociferous opposition if it is to maintain its integrity.

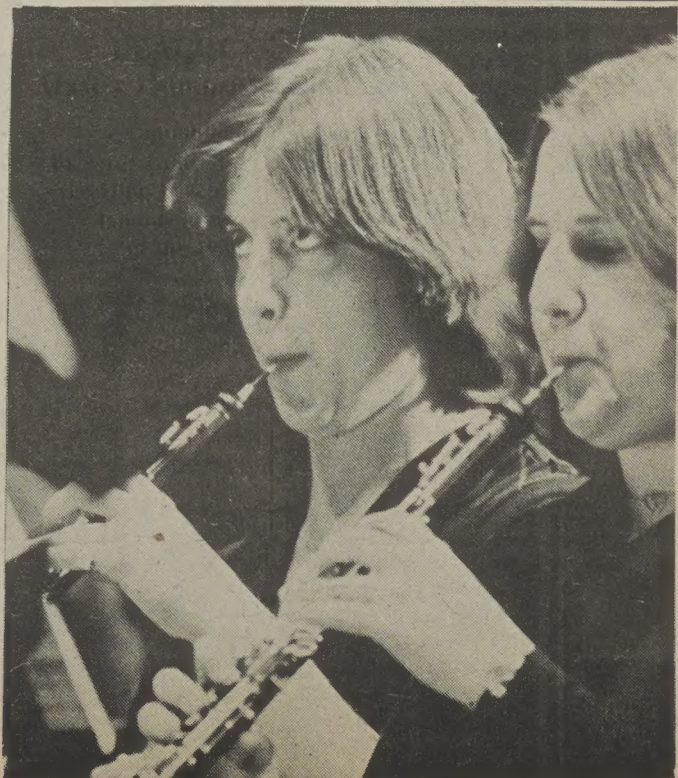
Edmonton may soon acquire such an opposition. It is almost certain, according to several sources, that John Juliani, the controversial director of *Savage God-Research Institute of the Plague*, will be relocating in Edmonton within the next month. Juliani's work is by no means populist — he relies instead on an esoteric mysticism. But his work is important, for he challenges the common tenets of theatrical form, actor's training, and dramatic structure.

His work in Edmonton may awaken a realization that the model of theatre perpetuated here by the Citadel Theatre and the University drama department is by no means the only model. I am not fond of Juliani's work, but I have a great respect for his radical impulse and his stubborn refusal to accept that we live in the best of all possible worlds. His radical impulse is not political, but experimental, and I have a feeling that in the star-crossed shadows of the Citadel and the University, any experimentation will prove radical.

Experimentation, like traditionalism, is not a virtue in itself. But it is necessary here as a beginning, as a means of stretching the theatrical spectrum. If Juliani can succeed in inspiring a continuing debate on the meaning and function of theatre in Edmonton, then there will be hope for the future.



The University of Alberta Symphonic Wind Ensemble's director Fordyce Pier coaxes oboist Ann MacDonald for a shade more at a concert held in SUB, Sunday.



Photos Don Truckey



Burton Cummings with back-up band in the Jubilee Auditorium.

photo Rod Allan

Burton Cummings now stands tall

by Rod Allan

For a while it seemed that Burton Cummings would always be associated with the *Guess Who* musically, either in endless attempts to re-create the success of *American Woman* or through tired versions of that old band. But because of an entertaining show last Thursday night that combined obvious egotism, tight musicianship and professionalism, Cummings may yet outlive the shadow of the *Guess Who*.

The content of the concert itself, was a carefully planned mixture of old *Guess Who* hits and tunes from the new Burton Cummings album. The music emphasized rock and roll ("Hand Me Down," "Albert Flasher," "Hand on to Your Life") with few slow numbers (although among them was "Sour Suite," one of Burt's finest recorded ballads). Also featured were a few tunes from an unreleased movie soundtrack "Sona, Sona," and the encore, "A Fool, A Fool, I Met A Fool." Cummings also let the audience hear an unreleased song, "Charlemagne."

All of the music was performed with enthusiasm and the band, respecting Cummings' star status neither threatened his command of the stage nor was content in providing merely background. The band members were from various minor Canadian groups, including Mood Jga Jga. A real surprise/treat was the presence of Jim Gordon on drums. Gordon, who has got to be the most powerful session drummer anywhere, has played with the best, including Derek and the Dominos, Traffic and the Souther, Hillman, Furay Band. Between Cummings' hopping, wincing, dancing and grimacing and the spontaneous activity of the two guitarists, the stage seemed constantly alive with motion. This was an obvious contrast to the last *Guess Who*, concert here, in that in spite of the undeniable talent of the Troiano there was a noticeable lack of enthusiasm on stage (except for Cummings).

I suppose one could com-

plain about the blatant egotism displayed by Cummings, but looking back, it seemed that it could have been self-parody which, when not done too seriously can be entertaining. The concert began with the band playing some harmless "get'em ready for Burt" music and the white backdrop was emblazoned with BURTON CUMMINGS. Right on cue, out strutted Burt looking stylish, but slightly overweight; a cross between TV game-show host, well-to-do exec and home coming politician. He kept this air about him through the entire show and the finale saw Burt waving and parading the whole stage (a mixture of Academy award winning smile and the Black Sheep Man). Again, it's not offensive as long as you don't take it seriously.

Complementing this display was a polished, professional act. The entire show as fast-paced with numerous devices that kept the audience alert and attentive. After an opening series of rocking songs, Cummings introduced "My Own Way To Rock" a tribute to Presley and a song that makes you want to stand up and move. As it led right in "Blue Suede Shoes", Burt slicked back his hair gyrated gesture for gesture like Elvis the Pelvis. When it was over Cummings disappeared as the band did "High Heeled Sneakers." He reappeared with a

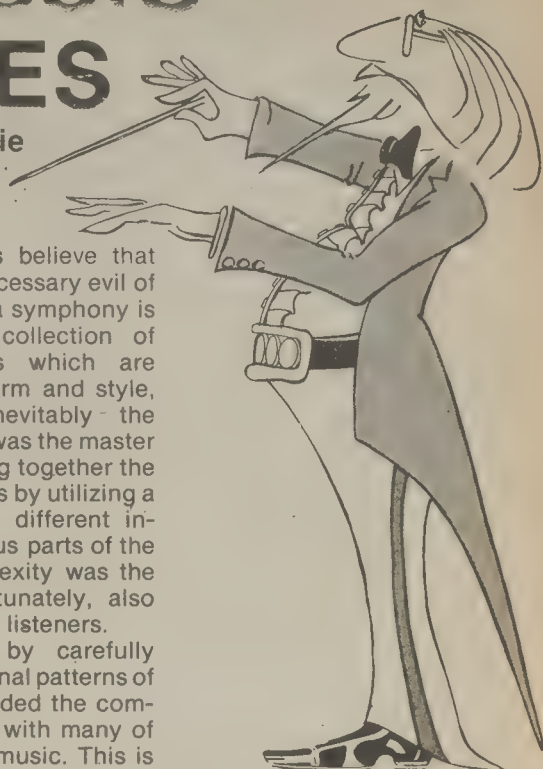
fresh suit and slowing everything down with a ballad, but as it ended the show continued to rock.

The "Best of the *Guess Who*" segment was tied together by the title song from the movie *The Way We Were* which was used last year on his final tour with the *Guess Who*. This time the theme was fitting, as it was a tribute done in retrospect to a fine Canadian band, whereas when done in the *Guess Who*'s set seemed sad and ironic. Abbreviated versions of "Laughing," "These Eyes," "American Woman" and "No Time" were faithful remembrances to the originals.

Throughout the concert it was plain that Cummings was out to please his audience. It all worked together: The well structured set that traced the music of Burton Cummings from Elvis through the *Guess Who*, to the present, Songs interspersed with well rehearsed stage banter (including positive reinforcement, wherein he conditioned the responses of the audience with continual praise "it's good to be back in Edmonton" "Edmonton people are the best," etc. etc.) and a lively band thathe could play with or without. This kind of entertainment as well as help from his single "Stand Tall" could help Burton Cummings remain a big name in Canadian popular music.

CLASSIC NOTES

by James Leslie



Many persons believe that complexity is a necessary evil of the symphony. If a symphony is structured as a collection of musical passages which are related only by form and style, complexity is inevitably the result. Beethoven was the master of this school, tying together the dissonant passages by utilizing a similar phrase for different instruments in various parts of the symphony. Complexity was the result, and unfortunately, also boredom for many listeners.

Tchaikovsky, by carefully constructing the tonal patterns of his work, has avoided the complexity associated with many of his predecessors' music. This is easily seen in the third movement, a *scherzo* (F major, 2/4), of the fourth symphony.

The movement opens with a statement of the first theme by the double bass. It is then restated by the bass, violoncello and cello in unison. The voices of the violins mark the initial development of the first theme, which yields temporarily to the theme on violoncello.


A short regression leads to the introduction of the second movement by piccolo. The theme is immediately developed by the wind section consisting of flute, oboe, clarinet, and bassoon. The wind then pauses for a staccato statement by cello.

The re-emergence and latent development of the first theme heralds the statement of the third theme, on trumpet, accompanied

by a strong string phrase. The statement is not developed significantly and the movement fades to a close.

In true *scherzo* form, the movement describes a gay country celebration of song and dance. The first theme describes the lively mood, manner, and dance for the peasant folk. The woodwinds use their theme to describe the varied and amusing actions of the intoxicated participants. As the festivities reach their peak, the military band marches off in the third theme, bringing a close to the peasant activities, and also closing the movement.


Although Tchaikovsky's compositions lack the extreme complexity of other works, they are not lacking in sophistication. One has only to listen to find this.



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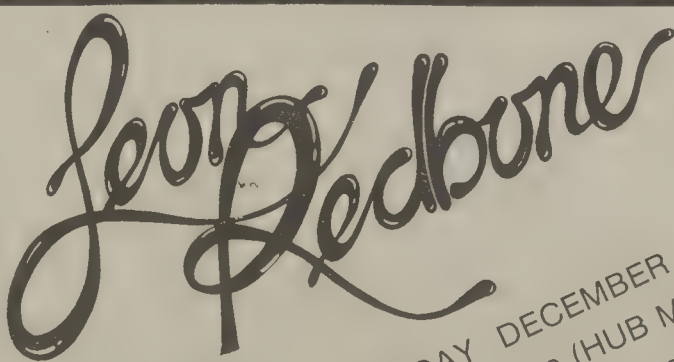
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SPECIAL STUDENT PRICES

Superb orchestra complements solists

by J.C. LaDalia

The Edmonton Symphony's concerts this past weekend consisted of a mixed bag of works. Elgar's *Introduction and Allegro for Strings* opened the program. This glorious bravura piece for string quartet and string orchestra is fully within the reach of our orchestra now, and their playing was full-toned and admirable.

But Hetu's too-suave conducting smoothed out those contrasts of mood in the music which make it seem a much larger work than it actually is. Thus the exhilarating opening uprush of more than an octave (between the first two notes of the work) was ignored, and we were given the two notes neatly separated instead. And the haunting 'Welsh tune' which comprises the work's fourth theme was played matter-of-factly instead of with the 'dolce' wistfulness which makes its presence so special each time. The extreme speed at which Hetu took the fugue, "a very devil of a fugue," as Elgar said, was successfully negotiated by the orchestra but it robbed the music

of much of its expressiveness, making it sound academically clever instead. This was a pity since the players were capable of performing the most tender and radiant reading possible.

The evening's solist was the American contralto Lili Chookasian, who sang the five *Wesendonck Songs* of Richard Wagner. These songs are most effective when sung by a mezzo or contralto whose voice possesses an operatic amplitude combined with the sensibility of a lieder singer. Miss Chookasian certainly has the former but one was not infrequently aware of a too-wide vibrato combined with a tendency to flatness.

The third song, *Im Treibhuas* ("In the Greenhouse"), was not sustained in line. The songs were generally sung in a straightforward open manner which was pleasant but not as insightful as can be imagined. These are gorgeous songs, two of which are studies for *Tristan und Isolde*, and have an intimacy and inwardness (especially the third and fifth) which make a rapt, ecstatic performance filled with longing the most satisfactory.

Miss Chookasian did not

seem at home with the necessary mode. The orchestra was superb however. Indeed, the last song throughout was one of the most quietly intense passages I have ever heard them deliver. Brass and woodwinds were hauntingly atmospheric at all times and at the powerful climax to the second song, *Stehe still!* ("Stand Still!"), managed a rich, burnished tone combined with dead-on accuracy.

Miss Chookasian is best known as an opera singer (I saw her perform the title role in Menotti's schlocky but entertaining *The Medium* several years ago with great gusto and authority), and she seemed more in her element after the intermission when she performed two opera arias. These were *Che faro senza Euridice*, from Gluck's *Orfeo ed Euridice*, and *Stride la Vampa*, from Verdi's *Il Trovatore*. The first was sung well enough but lacked that special insight which reveals it as an infinitely moving lament rather than a sad, pretty tune. The second aria found our singer in best form, with excitingly gutsy low notes that were fairly boomed out. However, out of context,

Azucena's narrative becomes just a mezzo showpiece rather than a moment of revealed characterization, and the melody sounds catchy in a shallow way rather than darkly splendid as it does within Verdi's feverish little masterpiece.

The evening's final work was Bizet's *Symphony in C Major* which Bizet wrote in a month just after his seventeenth birthday. The performance was superb. In the opening movement each section dovetailed seamlessly into the next. In the Adagio, a sinuous nightpiece, the woodwinds were wonderfully liquid and languid. Hetu's tempi were well-gauged, even the breakneck pace of the fourth movement, which maintained a bubbling musicality that never became hectic (as in the Elgar). It was a thoroughly balanced performance and the audience relished it, bringing the conductor back for three curtain calls on Saturday.

Recordings: Lili Chookasian has made infrequent recordings. She is the mezzo on Leinsdorf's unidiomatic reading of the Verdi *Requiem* (RCA, 2 LPs). She sings the lone mezzo solo in

Prokofiev's *Alexander Nevsky* on Thomas Schippers' recording with the N.Y. Phil. (Odyssey, a budget label, 1 LP). Her most extended recording is of Mahler's *Das Lied von der Erde* with Richard Lewis, tenor, and Ormandy conducting the Philadelphia Orch. Unfortunately it is currently available only as part of a 3-LP set which includes the Cooke reconstruction of Mahler's Tenth in a performance which cannot be recommended.

There are several excellent recordings of the Elgar, depending upon what other works you care to acquire with it.

Barbirolli (on Angel) gives a generous, radiant account with the Allegri Qrt. and the London Sinfonietta. This includes Elgar's *Serenade for Strings* and two works by Vaughan Williams. A similar (though less intense) reading is given by Sir Adrian Boult (also on Angel), coupled with Paul Tortelier's luminous account of the Elgar, *Cello Concerto*. Smaller-scaled and beautifully detailed versions are by Sir Benjamin Britten and the English Chamber Orch. (on London), and Neville Marriner with the Academy of St. Martins-in-the Field (Argo). Both offer incisive performances of English string music, Marriner boasting the loveliest version of Elgar's *Serenade*.

The *Wesendonck Songs* are gorgeously sung by Christa Ludwig on Angel, and with greater inwardness by Jessye Norman on Philips. Dame Janet Baker has just recorded them; her interpretation will probably be the most searching of all, but will not likely be as opulent in tone as the two named above, both of whom include Wagner's *Prelude* and *Liebstdes* from *Tristan und Isolde*. The conductors are, respectively, Otto Klemperer and Colin Davis.

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Artsy types unacceptable

If you're in civil engineering or in some other technical trade you're invited but if you have a background in social studies take a back seat, says Carol Burkard, representative for Canadian University Service Overseas (CUSO) at the U of A.

CUSO, which began in 1961, is a Canadian development agency that helps less-developed nations by providing them with skilled volunteers or by sending financial help for special projects. The agency raises \$500,000 from private sources but the rest of the 9.3 million dollar budget comes from the federal government.

Each year, 350 to 400 CUSO volunteers are placed in a country for a two-year period.

Last year more than 20 U of A students were accepted by CUSO from the more than 60 applicants, said Carol Burkard in an interview.

When asked if CUSO volunteers were politically active in the host country Burkard replied: "Number one, they go there to do a job. It's a transfer of skill or technology and naturally there's going to be some transfer of values."

CUSO isn't interested in political development as such, she explained, although the CUSO charter outlines a principle of support for the struggles of oppressed groups and minority peoples.

Most CUSO volunteers are now sent to Nigeria and to Papua/New Guinea. The volunteers are paid at the normal wage-scale of the country and if they should decide to return home before the two-year term expires they may be asked to reimburse CUSO for part of the

airfare, said Burkard.

In addition, they may risk losing their \$1100 Canadian resettlement money if their reason for leaving early is not of a serious nature.

Burkard didn't know why the CUSO volunteer rate is down from a high of 1200 people in 1972 to the present 700. She explained that it may be partly

due to the reallocation of CUSO funding for Canadian personnel to the promotion of self-help projects in the host country.

As for those english, history and sociology B.A.s unqualified for the CUSO program she commented:

"It's kind of unfair to send underdeveloped people to underdeveloped countries."

Sask. vets show

by Ernie Miciak

Nearly 12,000 people attended a 2½ day triennial veterinary show at the Western College of Veterinary Medicine in Saskatoon this weekend.

The theme of Vetavision '76 was "Veterinary Medicine and the Environment." Displays, films and slide shows, depicting every aspect of veterinary medicine, covered two floors of the WCVM complex.

The recently formed U of A Pre-Veterinary Club was represented by about 20 members at the show; similar groups from the U of C, UBC, U of M and U of S also attended.

"It was a great show; really relevant to our academic interests," said U of A pre-vet club president George Proudfoot. "It should have been seen by every pre-veterinary student."

Vetavision '76 saw live surgery performed in a video-monitored lecture theatre, allowing public an unobstructed view of the operation as well as a suture-by-suture commentary by the surgeon.

Anatomy, physiology,

microbiology, pathology, equine, bovine, porcine, poultry, small animal and wildlife were subjects of major display areas. A special acupuncture display was directed by Dr. F. Low, a medical doctor who uses acupuncture regularly in his Saskatoon practise. (Acupuncture is not an area of study at WCVM.)

"It (the show) is fantastic," commented Dr. C. Farrow, a California-educated veterinary radiologist currently working at WCVM, "probably the best I've ever seen and I've been to several shows of this kind throughout North America." Dr. Farrow cited the wildlife displays as exceptional.

Ken Wood, a fourth-year veterinary student and co-ordinator of the show, said it had taken a year of planning and "a lot of hard work by nearly all of the 260 veterinary students, with the co-operation of most faculty members" to make Vetavision '76 a success.

But, he added, the enthusiasm and cheerfulness of the students and people enjoying the show made the work worthwhile.

Pro-lifers one yr. old

Birtheright, a pro-life organization for pregnant girls in distress, recently celebrated the first anniversary of its existence in Edmonton.

Birtheright maintains a home accomodating girls dealing with a distressful pregnancy. There is one live-in staff member and the rest are trained volunteers. The organization is funded by donations from individuals and organizations, principally the Knights of Columbus.

According to Ruth Liston, Director of Birtheright, they act as liaison for the Department of Health and Social Welfare in the care of pregnant girls.

"We don't regard ourselves as counsellors; we regard ourselves as friends," said Liston in a telephone interview.

Apparently most of the girls who enter the home are 16-22 years old and about six months pregnant. Those unwed mothers


under the age of 16 are referred to Woodside, a government sponsored home.

About 75 percent of the girls in the Birtheright home surrender their babies but Liston claimed that it was the personal decision of each girl, and that the staff did not always advise this course of action.

"We are sort of a pro-life group. I wouldn't say we are anti-abortion," Liston explained, "it's just that we want to offer an alternative to abortion."

Birtheright tries to help those girls faced with an unwelcome pregnancy by making knowledge available to help her make a decision. There is free help throughout her pregnancy and beyond if desired.

The Birtheright office is open 9:30 - 11:30 a.m., 1-3 p.m., and 7-9 p.m. Monday through Friday and also has a 24 hour answering service at 429-1051.



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Personnel from the *Edmonton Catholic School Board* will be interviewing teacher applicants for the 1977-78 school term on campus at the MANPOWER OFFICE (4th floor SUB) on the following dates:

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sports

Huskies no longer easy prey

by Darrell Semenuk

Alta 5 Sask 8

Alta 6 Sask 3



Alberta's Kevin Primeau hung around the net long enough to collect four goals in weekend action against the Saskatchewan Huskies.

Primeau potted three goals on Saturday in Bears' 6-3 win. Photo Don Truckey.

in the period to salt away the victory, the first one in Varsity arena for Saskatchewan in over 10 years.

"We'll be pretty tough for anybody in this league," pronounced the coach after the game. "This is going to be a competitive league and we're going to be fighting for a playoff spot," asserted Smith, who's Huskies usually find themselves thinking about next year at Xmas time.

A major portion of the Huskies' success on Friday was due to the Bears' play, an observation that was confirmed by Drake.

"We had too many guys that came up with mediocre games. You can get by with 3 or 4 guys playing shaky games, but not 9 or 10. But we've got to give Saskatchewan credit for making

us play below par."

Goaltender Jack Cummings, who had something less than a strong game in the nets on Friday, was replaced by Ted Poplawski, while Pat Walsh relieved Doug Senyk in the Huskie net.

It wasn't the goaltending that made the difference, but the new found scoring potency of one of Alberta's strongest defensive forwards.

Kevin Primeau, who totalled but 8 goals last year, moved over from his usual right wing spot to the left side and fired 3 goals before the midway mark of the 2nd period. The hat trick gives him 5 goals in the Bear's first 4 games. "That's the first hat trick I've ever had," smiled Primeau after the game. I never even had

one in Pee Wees or anything. I could have had 10 tonight."

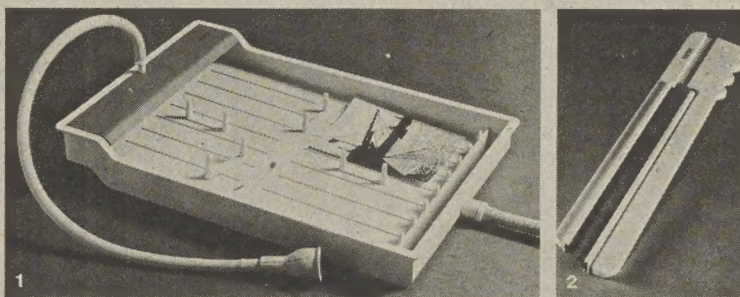
Bears led 2-0 after the 1st on goals by Primeau, and a power play tally by Dave Breakwell. Bears struck for 3 goals in a span of 1:34 to up their lead to 5-0 before Rooney gobbled up a juicy rebound by Poplawski to give Huskies their first goal. John

Danko, plus the pair by Primeau accounted for the Bears' markers. Dave Neil and Brian Sosnowski exchanged goals to make it 6-2 after the 2nd. Rooney added his 2nd goal in the 3rd to close out the scoring. Alberta outshot the visitors 59-30 in the game.

CWUAA hockey standings

	Won	Lost	Pts.	Goals For	Goals Against
1. U of A Golden Bears	3	1	6	19	16
2. UBC Thunderbirds	3	1	6	19	9
3. U of Saskatchewan Huskies	2	2	4	16	19
4. U of Calgary Dinosaurs	0	4	0	9	20

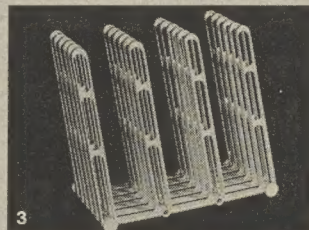
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Panda rookies lead way

Stories by
Keith Steinbach

The U of A Pandas started their Canada West season by bouncing the Huskiettes of Saskatchewan 60-44 and 70-65 in Saskatoon this weekend. As the scores illustrate, the second game was more interesting than the first.

In their 70-65 Saturday win, the Pandas got off to a slow start but revved up to a 43-29 half-time lead. This margin was due mainly to a two and one-half minute spurt where the U of A out-pointed their opponents 10-0.

During the second half, however, the Pandas were out-scored 36-27 by the Huskiettes including 13-4 in the last 4 minutes. The Pandas held on, though, in what Coach Debbie Shogan called, "the worst half of basketball we've played all year."

The difference was the Saskatchewan press which tied up the Albertans. Shogan was

puzzled by this. "We practice against the press all the time. I can't understand it."

Both teams made the same amount of shots from the floor (27) but the shooting percentages were very different. The U of S shot 38% (27/72) while Alberta shot 51% (27/66). The game was won on the foul line with Alberta sinking 16 of 28 while the Huskiettes made 11 of 19. The boards belonged to the Huskiettes who had a 37-28 advantage.

Leading scorers for Alberta were Faith Rostad with 17 and Amanda Holloway with 15 points. Lorraine Wright led Saskatchewan hooping 17 points with help from Karen Kusler's 13 points and 12 from Kathy Erskine.

The night before the Pandas won on the strength of Sherry Stevenson's 18 points and Amanda Holloway's 14 markers. Also the fact that the U of S shot an incredible 22% from the field

helped the Albertans to victory. The Pandas shot 45% from the field but were out-rebounded 38-23.

The Pandas had streaked to a 29-13 half time lead by rattling the Huskiettes with the press. "I don't know why it rattled them. They've got all that experience," Shogan said.

The Huskiettes, however, penetrated the Alberta defense when they got the ball over the half court. Several times Saskatchewan worked the ball in close but they could not sink those close in chances. In the second half the Pandas simply matched the Huskiettes point for point to preserve their lead.

While Shogan was not pleased with the many misused passes and dropped balls, she said, "At least it gives us an indication of what we have to work on."

This weekend the Pandas are slated to take on the highly rated U of Victoria Vikettes for their home opener.

Cagers keep Huskies winless

The Golden Bear basketball team got off to a good start in their Canada West league play by defeating the Saskatchewan Huskies 95-83 and 97-79 during the weekend in Saskatoon. A good start was also had by Bear forward Doug Baker who scored 36 points in the first contest and 26 in the second.

In Friday's win, Baker contributed 22 points to Alberta's 53-43 half time lead. The Huskies were off to a fast start and had scored the first 9 points of the game. They led the Bears until the twelfth minute of the half when the Albertans pulled ahead 30-28.

The big factor (in addition to Baker) was the Alberta press. The rattled Huskies turned the ball over frequently and the Bears capitalized on these errors. In total the Huskies turned the ball over 35 times to Alberta's 11.

Alberta shot 48% (38/80) from the field with Doug Baker making 55% of his shots. Saskatchewan made 51% of their shots but took ten fewer than the Bears. Roger Ganes, last year's scoring leader, had a big night against the Golden Bears with 26 points and 16 rebounds. Other scorers were Bob Thompson with 17 for Sask. while Pat Rooney and Keith Smith both netted 12 for Alberta.

The next night the game followed a similar pattern as the Huskies took an early 11-8 lead.

Then the Bears press started to work and in a span of 3 minutes Alberta scored 15 points to the Huskies 3. The surge helped the Bears to a 53-44 half-time lead.

The Huskies came close in the second half, trailing by only 3 points mid-way through the first half. The rally was stifled when two of the Huskies' big scorers fouled out. Stewart Bauck made an early exit at 10:24 of the game and took his 25 point performance with him. A minute earlier Bob Thompson (15 points) was also lost to fouls. From that point on the Golden Bears pulled away with ease to win.

The Huskies again dominated the boards, grabbing 42 rebounds to Alberta's 23. The Albertans, however, pressed the Saskatchewan team into 38 turnovers while giving up the ball only 12 times.

Roger Ganes had another

good night for the U of S scoring 20 points and garnering 12 rebounds. The Bears got another good effort from Doug Baker who potted 26 points. Brent Patterson also turned in a good performance with 24 points and Keith Smith also added 15. All three of these players shot 50% or better from the floor.

The big difference in the game was at the foul line. The Bears made 31 of 41 free throws while the Huskies sunk 17 of 23. Coach Gary Smith was pleased with the performance of the club but noted the lack of a killer instinct. "We get to a point to where we're leading by, say for example 11 points. We need one more basket to put them away, but we let them stay in there."

The Bears will probably be without the services of Pat Rooney this weekend. Rooney turned his ankle late in the second game.

Sports Quiz

Answers page 2

1. The Toronto club in the NHL were known by two other names before adopting their familiar Maple Leafs tag. Can you name their previous two nicknames? (4pts)
2. Fred Shero never played a game in the NHL. True or False. (2pts)
3. The Houston Astros of the National League went under the name of the Colts before changing their name to Astros. True or False. (1pt)
4. Who had the best punting average in the CFL last year? a) Ken Clark b) Gerald Kunyk c) Zenon Andrysyshyn d) Bernie Ruoff (3pts)
5. Emile Francis was coach of the New York Rangers 3 times, before moving to St. Louis this season. Name the 3 men who replaced him, not including John Ferguson. (3pts)
6. The record for most tour victories in 1 year on the PGA circuit is held by a) Arnold Palmer b) Jack Nicklaus c) Johnny Miller d) Ben Hogan e) Byron Nelson (5pts)
7. Who led the NFL in interceptions last year? a) Mel Blount b) Paul Krause c) Jake Scott d) Lee Roy Jordan (3pts)
8. Which CFL team had the fewest points scored against them in 1975? a) Ottawa b) Edmonton c) Saskatchewan d) Toronto (3pts)
9. There have only been two double winners of the Annus Stukus trophy (coach of the year) and both coached the Ottawa Rough Riders. Name them. (2pts)
10. Name the only rookie in NBA history to capture the scoring crown in his first year? (3pts)

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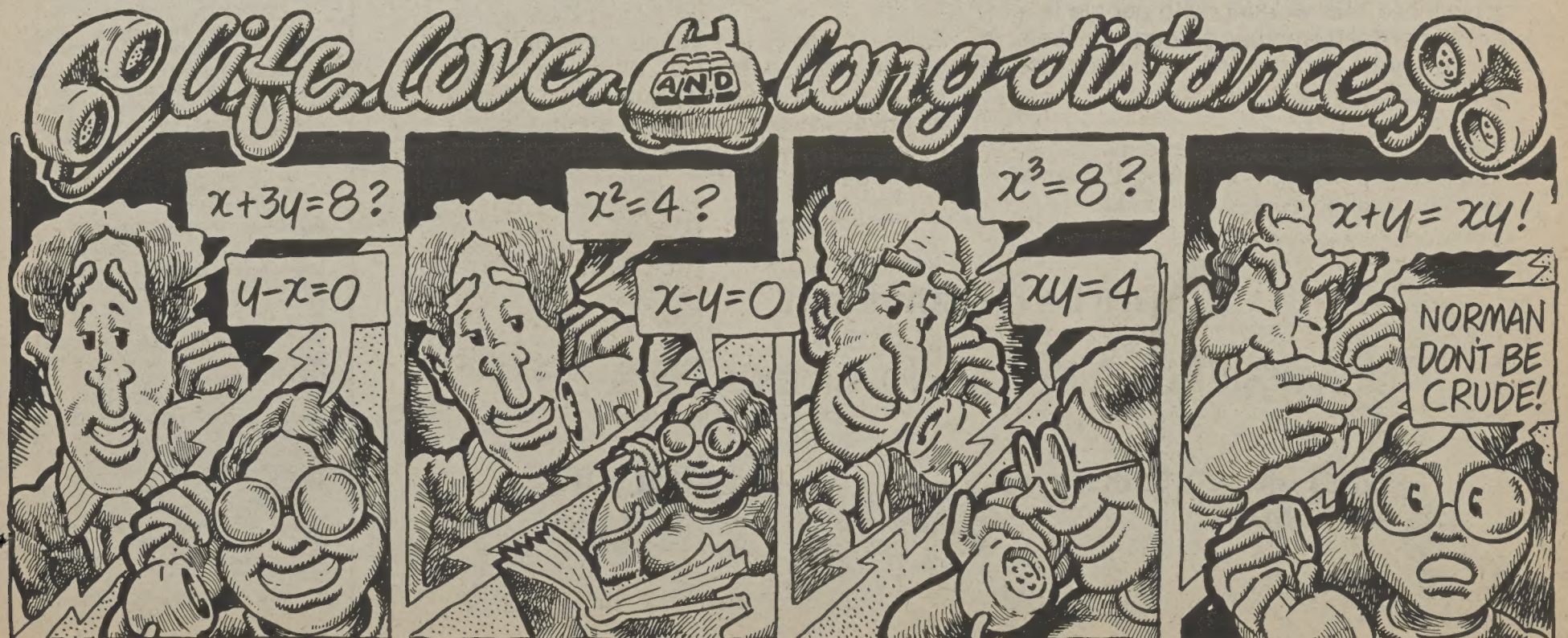
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footnotes

November 16

Agricultural Economics Club. John Channon, Alberta Grain Commissioner, ADA will give a seminar on the "Western Canada Grain Stabilization Program". At 7:30 p.m. in TLB-1. All interested welcome to attend.

A meeting of the Canadian Meteorological Society, Alberta Centre will be held 8:30 p.m. Lower Boardroom, Regional Headquarters AES, Oliver Building 10025-100 ave. Speaker Mr. Len Hubbert on the capability of Canadian meteorologists to develop and initiate new techniques in weather forecasting.

The second meeting of the 1976-77 Boreal Circle series will be held in the Lounge (4th floor, Centre Wing CW 410, Bio Sci at 8 p.m. Speaker Dr. R. Goforth, Topic, "Synchrude's Environmental Program".

CUSO needs skilled people such as Home economists, agronomists, mechanics, etc. to work overseas for assignments lasting two years. Attend a film and discussion at 8 p.m. Room 129 Education I. An agricultural programme officer from CUSO's national office will be present. Further information, 432-3381.

Canadian Wolf Defenders invite members and public to viewshowing of "Year's at the Spring, at 8 p.m. in the Provincial Museum Auditorium. Dr. Hampson, Zoology Dept. U of A will also present another of his films, "African Interlude. No admission. Further info call 436-5860 or 488-7096.

VCF meeting Tory 14th floor, Canada's Economics - A Christian Response. Guest Speaker: Dr. Bruce Wilkinson, 5:15 - 7 p.m.

Spanish Club Don Quijote "Fly high" and "This is Chile". Two short films featuring Chilean tourist resorts. 3 p.m., Arts 17.

Lutheran Student Movement vesper service with communion at 8:30 p.m. at the centre (11122-86 Ave). All welcome.

November 17

One-Way Agape, Chip Worthington, of Santa Rosa, California will be the guest speaker at the weekly meeting, 5 p.m. CAB 289.

Test Anxiety Reduction: student counselling asks students interested in reducing stress before, during and after exams to register for a seminar. It happens from 3-8 p.m. in KIVA (Education). Students can register by phoning 432-5205 and speaking to program coordinator. No fee.

FOS Policy Board Meeting 5:00 in room 270A. General membership welcome to attend.

Dept of English invites you to attend the Edmund Kemper Broadus Lectures at 4 p.m. in Rm. 3, AV Centre, Humanities Centre. Abrams' Natural Supernaturalism and the Fallacy of Mythic Form.

November 18

U of A Campus NDP Club meeting at 7:30 p.m. in Room T-1-83 Tory. Club executive will be elected. All New Democrats and Club members please attend.

Spanish Club Don Quijote, Spanish conversation hour, 7 p.m. Arts 135. Everyone welcome.

Lutheran Student Movement vesper

service at 9:30 p.m. at the Centre (11122-86 Ave) All welcome.

Circle K Club will be meeting at 8 p.m. in Room 626 SUB. There will be a guest speaker at meeting. All interested people welcome.

The International Students Organization is presenting a talk and film on French Canada at 7 p.m. in TL 12. The film is "Reaction: Portrait of a Society in Crisis" and deals with the October '70 events in Quebec.

West Edmonton Social Task Force (West-10), is hosting an Open House at 8 p.m. All those interested in West-10 are invited for coffee and conversation at 11023-127 Street.

Prof. Roman Struc of the University of Calgary will give a public lecture in German on "Thomas Mann und Fontane: Zur Genese einiger Gestalten in den Buddenbrooks" at 8 p.m. in Arts 17.

Dept of English annual Edmund Kemper Broadus Lectures, Lecture Room 3, AV Centre, Humanities, with Dr. Richard Hoffpauir, "The Failures of Romantic Mythology."

November 19

Prof. Roman Struc of the University of Calgary will hold a seminar in German on "Die Thematik und Problematik der 'Wandlung' bei Rilke und Kafka" at 10 a.m. in the Senate Chamber, Arts Building.

Recreation Students Society presents Turkey Farm Barn Dance. The band is Kicking Mule and admission is \$3.00 for non-members and \$2.50 for members. Be at Beverly Rec Centre, 111th Ave and 42 st at 8 p.m. for an excellent evening. Tickets available at the door, beer and refreshments available in the hall.

Chinese Christian Fellowship. Rev.

Johnson will share his missionary experiences in SE Asia. 7:30 p.m. SUB Meditation Rm. all are welcome.

November 20

PYCF U of A. Model parliament banquet and dance. Advance tickets for banquet: Dora Koop 434-4138 or office 3 Assiniboia Hall before Thursday noon. Tickets for dance; at door (Inn on Whyte 9 p.m.) or in advance.

The B'Nai B'rith Hillel foundation will hold a cabaret at the Hillcrest Foundation 7200-156 Street, at 8 p.m.

General

The U of A Ski Club is pleased to announce that it has arranged for additional accomodation for its Tod Mtn ski trip. Trip departs 6 p.m. Dec. 26 and includes all accomodation lifts and transportation for 6 days. \$120.00. Hurry, rm. 244 SUB.

Ski Club is accepting bookings for its weekend ski trip to Panorama, Jan. 28,29,30. \$65 includes all transportation, lifts and accom in the Radium Hot Springs Lodge, dinner and dance on Sat night and a beer slalom on Sun. Rm. 244 SUB.

The U of A Ski Club will be holding its first Magical Mystery tour on Fri. Nov. 19. Bus departs for unknown country pubs at 3 p.m. from the front of the Admin. Bldg. Cost is \$5.00 members, \$6.00 non-members. Advance tickets only rm. 244 SUB.

YWCA sale of dolls complete with hand made wardrobes, home crafts, and ceramics, Thurs. Nov. 18, 7 to 9 p.m. No admission. Refreshments available. At the YWCA.

U of A Chess Club meets each Thursday in TB 39 at 7:30 p.m. No fees or cost. Bring your own set. Phone Bill at 988-5333.

Cansave Xmas cards on sale in the English Dept, Rm. 3-7 Humanities. Packets of ten - 75¢ to \$2.50. All money goes to Canadian Save the Children Fund.

U of A Diving Club meets every Wednesday for diving instruction from 4 to 5 and from 7:30 to 8:30 in the West Pool. Attend wither session. Membership fees of \$10 now due.

U of A Wargames Society meets every Fri at 6 p.m. in Rm. 280 SUB. In addition to the regular meeting, there is a gaming session every Wed at 6 p.m. in Rm. 262 Education Bldg. The club now has a small games library for use of members. For info call Don a 433-2173 or Kevan at 452-3646.

Every Friday 7-9 am. U of A skating club. We offer: Skating instruction, competitive and recreation opportunities. Everybody welcome to join.

The Students' Union is offering photo-copying services at 5¢ a copy in the east hallway of the Students' Union Building. Unlike the Library system, the Students' Union will offer top quality IBM copies while not raising the prices. This is offered as a service to students of the university. Change can be obtained from the Information Desk. Tell your friends! Christian Reformed Chaplaincy. Every Tues. at 12:30 in CAB 339 there is an opportunity to eat lunch while studying the Bible together. These for this year's study the Vocabulary of John.

Newman Community mass times at St. Joseph's College Chapel; Sat. 7:30 p.m.; Sun. 9:30, 11:00, 12:30, 4:30 p.m. Mon.Wed.Fri. 12 & 4:30 p.m. Tues,Thurs 12:30 & 4:30 p.m.

Student Help will be expanding hours as of Nov. 15. New Opening hours 8 a.m. weekdays, 5 p.m. Sat & Sun. Edmonton Open GO Tournament. Enter by calling 439-3853 or 433-1566 before 7 p.m. Friday. Players and spectators welcome at Windsor Community Centre, 87 Ave and 118 St.

Spanish Club Don Quijote, conversation hour. An excellent opportunity to practice your Spanish, cafe gratis. Every Thurs, 7:30 p.m. Arts 132.

Spanish Club Don Quijote, listen to "La hora Espanola" an hour of Latin American and Spanish music. Every Monday, 9 p.m. on CKSR and quality cable 99.1 FM.

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Private Hebrew lessons to be given by native born Israeli, call Elan at 487-0917.

Lost: Watch, Swiss Oysterthin, in SUB. Reward, Robert, 433-9739 or leave in rm. 238 SUB with name and number.

Male to share basement suite with Christian \$90/month, Ph. 474-7698.

Ticket to England - good until Dec. 7th, reasonable. Phone 484-6074.

Lost: Ladies Watch, gold strap, black face with two roses. Ph. 433-7642.

We are signing up one observer in the highway study. Because this is the final phase of the study, all seven sessions must be run between November 20th and December 4th. All sessions start at 6:00 p.m. No \$ involved. Males between 18 - 30 are invited to call Natalie at 432-5216-9, 8:30 a.m. - 4:30 p.m.

Water bed for sale. Simple frame, liner, and foam, \$100. 433-2838.

Urgently required: Male or female to share 2bdrm. apt in HUB Mail. \$100 monthly, please call Jerry anytime 439-5275.

For Rent: Large carpeted furnished 1 bedroom basement suite. Responsible parties only. Ph. 434-7178 after 4 p.m.

Mature female, over 25, required to share 2 bedroom upper storey of large house. North Central location on direct busline to University. Call 482-2017 after 5 p.m. to arrange interview.

Female room mate wanted Jan. 1. Rent 110.00/month and \$100 damage deposit. Garneau Tower Phone 439-2926.

We need babysitter for Monday, Wednesday, Friday mornings, Call 454-1364.

Wanted: Photo models, phone 484-2386 after 6 p.m.

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**We'd like to talk.
And listen.**

